CATALOGUE

OF THE

ENTIRE AND VERY CHOICE CABINET

OF

ENGRAVINGS & ETCHINGS,

THE PROPERTY OF

A COLLECTOR, M. Brooke

COMPRISING THE

WORKS OF THE MOST EMINENT MASTERS

OF

THE ANCIENT AND MODERN

ITALIAN, GERMAN, DUTCH, FLEMISH, FRENCH AND ENGLISH SCHOOLS;

ALSO CONTAINING

MANY MOST INTERESTING

BRITISH HISTORICAL PORTRAITS.

THE WHOLE BEING OF THE VERY HIGHEST ORDER,

BOTH AS REGARDS IMPRESSION AND CONDITION.

WHICH WILL BE SOLD BY AUCTION,

BY MESSRS.

S. LEIGH SOTHEBY & JOHN WILKINSON,

Auctioneers of Literary Property and Works illustrative of the Fine Arts,

AT THEIR HOUSE, 3, WELLINGTON STREET, STRAND,

On MONDAY, the 23rd of MAY, 1853, and Five following Days,

AT ONE O'CLOCK PRECISELY EACH DAY.

To be Viewed Four Days before the Sale, and Catalogues had at the Place of Sale; and, on the Continent:—at Amsterdam, of M. M. FRANCOIS BUFFA ET FILS, *Kalverstraat;* Bonn, M. WEBER, *Neu Thor, No.* 56; Hamburgh, COMMETERSCHER KUNSTHANDLUNG; Leipsic, M. RUDOLPH WEIGEL; Manheim, M. M. ARTARIA ET FONTAINE; Paris, M. DEFER, 19, *Quai Voltaire,* and M. E. RUTTER, 10, *Rue Louis le Grand;* Vienna, M. M. ARTARIA ET CIE, *Kholmarkt.*

J. DAVY & SONS, Printers, 137, Long Acre.

CONDITIONS OF SALE.

I. The highest bidder to be the buyer; and if any dispute arise between two or more bidders; the lot so disputed shall be immediately put up again.

II. No person to advance less than 1s.; above Five Pounds 2s. 6d.; and so on in proportion.

III. The Purchasers to give in their names and places of abode, and to pay down 5s. in the Pound, if required, in part of payment of the Purchase-money; in default of which, the Lot or Lots purchased to be immediately put up again and re-sold.

V The Sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.

V. The Lots to be taken away at the Buyer's Expence, immediately after the Conclusion of the Sale; in default of which, Messrs. S. Leigh Sotheby & John Wilkinson will not hold themselves responsible if lost, stolen, damaged or otherwise destroyed, but they will be left at the sole risk of the Purchaser. If at the expiration of Two Days after the conclusion of the Sale, the Lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expence, the same as if re-sold, will be added to the amount at which they were bought. S. Leigh Sotheby & John Wilkinson will have the option of re-selling the Lots uncleared either by public or private sale, without any notice being given to the defaulter.

VI. Upon failure of complying with the above conditions, the money required or deposited in part of payment shall be forfeited; and *if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulter at this sale.*

Gentlemen who cannot attend the Sale, may have their Commissions faithfully executed by their humble Servants,

S. LEIGH SOTHEBY & JOHN WILKINSON,

Wellington Street, Strand.

CATALOGUE

OF

THE ENTIRE CABINET

OF

ENGRAVINGS & ETCHINGS

THE PROPERTY OF

A COLLECTOR.

FIRST DAY'S SALE.

(The Numbers in Parentheses, unless otherwise expressed, refer to Bartsch's Peintre-Graveur.)

J. VAN AKEN, &c.

LOT

11. 1 Set of Horses (1—6), *second states with the address of De Jonge, very fine* 6 Weber

2. 2 View on the Rhine (19); and two Landscapes (28, 34), by *J. Almeloveen, fine* 3 Rosedale

H. ALDEGRAVER.

1. 11. 3 Judgment of Solomon (29); Mars (76); and the Portrait of Melancthon (185), *very fine* 3 Col.

3. 4 His own Portrait (189), *very fine and rare* 1 Graves

A. ALTDORFER, &c.

1. 3. 5 Samson (2); Repose in Egypt (5); The Virgin (15); The Nun (24); and Neptune (31); *very fine* 5 Graves

14. 6 The Virgin and Child (17); St. Jerome, and a Font, *woodcuts*, (57, 59); and St. John, by *Baldung* (31); *very fine* 4 Weber

F. AND P. ANDERLONI.

" 18 — 7 The Virgin praying, after SASSOFERRATO, *fine proof before any letters* — 1 Evans

" 9. — 8 The Infant Saviour, after *Luini;* Portraits of L. da Vinci, Alfieri, and G. B. Anderloni, *very fine* — 4 Rodeck

ZOAN ANDREA.

1. 1. — 9 The Four Dancing Nymphs, after MANTEGNA (18), *extremely fine and very rare* — 1 Uwchen

ANDREA ANDREANI.

" 8. — 10 The Holy Family, after *Parmigianino* (25); and Clelia, after *Maturino* (5), *very fine* — 2 Allen

ANONYMOUS.

3. 5. — 11 JACOBUS D. G. MAGNÆ BRITANNIÆ, FRANCIÆ, SCOTIÆ, ET HYBERNIÆ REX, ANNO MDCXXI., *on horseback, with a view of a portion of the City of London beneath,* EXTREMELY FINE AND RARE — 1 Evans

1. 7. — 12 ELISABETHA BOHEMIÆ REGINA, MAGNÆ BRITANNIÆ PRINCEPS, &c., *on horseback, with a view of Prague in the distance,* EXTREMELY FINE AND RARE — 1 Evans

2. 8. — 13 Philip II. of Spain, 1555, *an etching, very fine and rare* — 1 Col.

THE AUDRANS.

" 16. — 14 De Beringhen, by *B. Audran;* Coypel and Marechal d'Estrées, by *J. Audran, the latter a fine proof,* &c. — 4 Nesbitt

CAPTAIN BAILLIE.

" 14. — 15 His own Portrait; and that of the Duke of Buckingham, after *Van Dyck* — 2 Nesbitt

L. BAKHUYZEN.

7. " — 16 Set of Views on the Y (1—10), A MAGNIFICENT SET, *in the most perfect condition, with large margins;* with his Portrait by *Gole* and *Houbraken, extremely rare* — 12 Colnaghi

BALECHOU.

" 14. — 17 His Portrait, by *Cathelin, fine proof;* Crebillon, Madame d'Aved, and a Lady spinning, *fine* — 4 Nesbitt

J. DE BARBARY, The Master of the Caduceus.

. 11. – 18 The Holy Family (4),
EXTREMELY FINE AND RARE, *with large margin* 1 Tiffin

, 6. – 19 St. Jerome (7),
FINE AND VERY RARE 1 Tiffin

, 10. – 20 St. Catherine (8),
A BEAUTIFUL IMPRESSION, *and very rare* 1 Evans

, 10. 21 The Holy Family, *unknown to Bartsch, but described by Ottley* (vol. ii. p. 592)
EXTREMELY FINE AND RARE 1 Colnaghi

F. BAROCCIO.

. 12. 6 22 The Annunciation (1), *an etching after his own picture, very fine* 1 Allen

F. BARTOLOZZI.

. 7. – 23 His Portrait, by *Marcuard* and *Bouillard, proofs;* The Virgin with the fish, after *Raffaelle;* Henry VIII. and his Family, after *Holbein*; subjects after *Cipriani*, &c. 7 Tiffin

. 9. – 24 Henry VI, and Archbishop Chichele, from the windows in All Souls College, *very fine* 2 Tiffin

A. BARTSCH.

. 5. – 25 His own Portrait; Animals, after *Roos;* and his Portrait, by *Worthington, fine proof* 4 Evans

J. W. BAUR.

. 7. – 26 A Battle, *fine proof;* and his Portrait, by *Meyssens* 2 Colnaghi

J. F. BAUSE.

. 5. – 27 His Portrait, by *Klauber;* Portraits of Prince Henry, J. R. Forster, and J. F. W. Jerusalem, *fine* 4 Noseda

J. BECKETT.

. 2. – 28 His Portrait, by *Smith;* Count D'Ada, the Pope's Nuncio to James II; and Anne Killigrew; *very fine* 3 Tiffin

. 6. – 29 Henry Duke of Grafton, son of Charles II, *fine proof before any letters; from the Strawberry Hill collection; very rare* 1 Colnaghi

C. BEGA.

. 5. – 30 Figures of Men and Women (4, 10, 11, 12, 13, 15, 16, 17, 18), *very fine* 9 Evans

2. 2. — 31 Interiors and other subjects (20, 23, 26, 27, 28, 29, 30), *very fine* 7 Col:

2. 2. — 32 Interiors (34, 35), and the Painter, after *Bega*, by *M. Keyl* 3 Jones

H. S. BEHAM.

2. 5. — 33 Set of the Parable of the Prodigal Son (31—34), *very fine* 4 Jones

1. " . — 34 The Four Evangelists (55—58); Fortune (140); and Soldiers, (196, 197); *very fine* 7 Weber

" 18. — 35 Trajan (82); Patience (138); and St. Jerome, by J. B., *very fine* 3 Blaizot

BERGHEM.

5. " — 36 The drinking Cow (1),
second state, before the address of Schenck, a brilliant impression 1 Col:

5. — 37 The Three Cows (3),
FIRST STATE, *before the work on the mountains, &c.*, A BRILLIANT IMPRESSION, AND EXTREMELY RARE 1 Col:

35. 10. — 38 THE BAGPIPER, called "*Le Diamant*" (4),
SUPERB IMPRESSION, *before the name, in beautiful condition, probably* THE VERY FINEST KNOWN; *from M. Debois' Collection* 1 Jones

10. " — 39 THE RETURN (5),
BRILLIANT IMPRESSION, *before the additional work on the sky, &c.*, VERY RARE 1 Weber

7. 7. " 40 THE FLUTE PLAYER (6),
brilliant impression, before the number, &c., in the most perfect state 1 Jones

3. 18. — 41 The Shepherd speaking to a Woman (7),
EXTREMELY FINE AND RARE 1 Jones

3. 15. — 42 Heads of Goats (17, 18),
SUPERB PROOFS, *before the name and address*, EXTREMELY RARE 2 Weber

2. 6. — 43 Set of Cows, called the MILK PAILS (23—28),
EXTREMELY FINE 6 Col:

8. 10. — 44 Set of Etchings of Sheep, called THE WOMAN'S BOOK (29—34),
A MAGNIFICENT SET, *in the first states before the numbers, the first plate being before any letters, in the most perfect condition, with large margins, and extremely rare* 6 Leffler

7. 7. — 45 Set of Etchings of Goats, &c., called THE MAN'S BOOK (49—56),
SUPERB IMPRESSIONS, *before the numbers, extremely rare* 8 Weber

BERVIC.

46 St. John, after RAFFAELLE, *fine proof before the letters, rare* 1

47 Two Portraits, *fine proofs before letters* 2

B. BISCAINO.

48 The Nativity (7), *before the address;* The Adoration of the Magi (9); and the Holy Family (22); *very fine* 3

M. BISI, &c.

49 Portraits of Raffaelle, Ariosto, and Coreggio, the latter by *Ascoli; fine proofs* 3

A. BLOEMART, &c.

50 His Portrait, by *J. Matham* and *himself*; Virgin and Child, after *Titian*, &c., by *C. Bloemart; very fine* 4

C. LE BLON.

51 Portrait of Charles Lewis, Count Palatine of the Rhine, after VAN DYCK, BRILLIANT IMPRESSION, *and very rare* 1

A. BLOTELING.

52 The Virgin and Child, after VAN DYCK, *very fine proof before the arms and inscription* 1

53 James Duke of Monmouth, after *Lely;* and Catherine Queen of Charles II, by *De Blois; very fine* 2

54 Bishop Stillingfleet, after LELY, SUPERB IMPRESSION, *with large margin, very rare* 1

55 Bishop Wilkins, after MRS. BEALE, BRILLIANT IMPRESSION, *and very rare* 1

56 Constantine Huyghens, after NETSCHER; and the same, *fine proof before the word Constanter at top, and the names of the artists* 2

57 Admiral de Ruyter, and Mary Princess of Orange, after *Lely, mezzotint, very fine* 2

C. BOEL.

58 Interior of a Barber's Shop, served by Monkeys, after *Teniers, very fine* 1

J. J. BOISSIEUX.

1. 1. — 59 Landscapes, after *Ruisdael*, and after his own designs, *very fine* 5 Liffin

" 13. — 60 The Painter, Interior of a Cellar, and a Man's Head, *very fine* 3 do

F. BOL.

" 6. — 61 Gideon's Sacrifice (*Claussin*, 2), *extremely fine, from Lord Aylesford's collection* 1 Ubeba

2. 4. — 62 A Philosopher sleeping (11), *attributed by Bartsch to Rembrandt* (145), *very fine and rare* 1 Ubeba

3. 11. — 63 Young Woman at a window holding a pear (16), *very fine* 1 Jones

S. A. BOLSWERT.

3. 5. — 64 The Holy Family, after VAN DYCK, and the Return of the Holy Family, after RUBENS, *very fine* 2 Col.

1. 18. — 65 Landscape with a Hunt, after RUBENS, *beautiful proof before any letters* 1 Col.

1. 6. — 66 Set of Busts of the Cæsars, Ancient Philosophers, Poets, Orators, &c., after RUBENS, by *Bolswert, Pontius, Vorsterman, &c. very fine* 12 Evans

GIULIO BONASONE.

" 10. 6 67 St. Mark, after PIERINO DEL VAGA (75), *very fine* 1 Col.

3. " — 68 Scipio wounded, after CARAVAGGIO (81), *very fine and rare* 1 allen

5. 5. — 69 CIRCE AND THE MARINERS, after PARMIGIANINO (86), SUPERB PROOF, *before the painter's name, before the angles, &c.*, OF THE UTMOST RARITY, *and in capital condition* 1 Liffin

5. 15. — 70 Pan, with Cupid and a Nymph (170), E. C. *brilliant impression, and very rare* 1 Col.

2. " — 71 Portrait of Michael Angelo, (345), *fine and rare* 1 Liffin

5. " — 72 Portrait of Michael Angelo (345), *very fine and rare* 1 Col.

BORGOGNONE.

2. 5. — 73 Set of Battles (*Robert-Dumesnil*, 1—8), *very fine* 8 allen

A. BOSSE.

1. 11. — 74 The Four Ages, The Four Seasons, The Engraver, and the Copperplate Printer, *very fine, from Mr. Beckford's collection* 4 allen

1. 10. 75 Thomas Killigrew, sitting, in a cloak covered with ladies' portraits, *rare* 1 Col.

J. BOTH.

3. 5. 76 Set of upright Landscapes (1—4), *with the address of Matham*, EXTREMELY FINE AND RARE; and the Portrait of Both, by *Meyssens, very fine* 5 Weber

7. 10. 77 Set of oblong Landscapes (5—10), SUPERB PROOFS, *before the name of Both*, VERY RARE 6 Col.

A. BOTH.

2. 2. 78 The Temptation of St. Anthony (8), *very fine and rare* . 1 Weber

2. 5. 79 An Interior (9), *very fine and rare* . 1 Weber

S. BOURDON, &c.

" 13. 80 His Portrait, by *L. Cars*; Jacob returning, after *his own design*; and the Portrait of Brebiette, by *himself* 3 Liffin

P. BOUT.

3. 5. 81 The Fish Market (1); The Skaters (2); The Sledge (3); and the Fountain (4), *a remarkably fine set, and extremely rare* 4 Weber

A. BRAUWER.

" 5. 82 A Man holding a jug, and a Man singing, *very fine and rare* 2 Evans

" 15. 83 An old Woman, and a Man laughing, *very fine and rare* 2 Jones

" 12. 84 A Man holding a jug, and a Man holding a pot, *very fine and rare* . 2 Allen

1. 10. 85 The Concert, *extremely fine and rare* . 1 Jones

" 11. 86 Interior, with a Man sleeping, &c., *very fine* . 1 Jones

1. 9. 87 Portraits of Brauwer, by *Vorsterman*, *fine proofs, from Mr. Esdaile's collection* 2 Col.

B. BREENBERG.

15. 10. 88 Set of small Landscapes with Ruins, &c. (1—20), BRILLIANT IMPRESSIONS, AND EXTREMELY RARE; with the Portrait of Breenberg, by *Huquier* 21 Weber

J. G. BRONKHORST.

1. 3. — 89 Ruins with a bridge (22),
very fine and rare, with large margin 1 Col:

HANS BROSAMER.

6. 2. 6 90 The Crucifixion (6),
A BRILLIANT IMPRESSION AND EXTREMELY RARE 1 Francis
1. 11. " 91 A Man playing the guitar (17), *very fine* . 1 do

A. BROWNE.

". 10. — 92 The Earl of Strafford, after VAN DYCK, *very fine* 1 Evans
". 7. " 93 James Duke of York, after Sir P. LELY, *very fine* 1 Rosedale

J. VANDER BRUGGEN.

". 5. — 94 The Dentist, after *Teniers;* and his own Portrait, after *Largillière,*
very fine . 2 Col:

J. BULFINCH.

(DRAWINGS.)

". 10. — 95 Portrait of Sir H. Coventry,
fine drawing in indian ink, from the Strawberry Hill collection 1 Evans
1. 2. — 96 The Speaker Lenthal,
fine drawing in indian ink, from the same collection 1 Corry
". 6. — 97 Sir Francis Windebank,
fine drawing in indian ink, from the same collection 1 Evans
". 6. " 98 J. Petitot, the celebrated enamel painter,
fine drawing in indian ink, from the same collection 1 Corry

M. BURGHERS.

1. 17. " 99 Portraits of Roger Ascham and Jacob Bobart, *fine* 2 Col:

H. BURGKMAIR, &c.

1. 11. " 100 The Virgin and Child (7); Death (40); Battles, &c., *woodcuts,*
very fine . 8 Allen

THE DUKE OF BURGUNDY.

(GRANDSON OF LOUIS XIV.)

". 7. " 101 Apollo and the Muses, an etching, *rare* 1 Liffin

J. BURNET.

2.6 102 The Valentine, *fine proof;* his Portrait, by *C. Fox;* and the Cottage Door, by *Westall, proof* . 3 Col:

M. DE BYE.

8. 103 An Ox (97), *sometimes attributed to* PAUL POTTER, *extremely fine and rare* . 1 Clement

A. VANDER CABEL.

10. 104 Sea Port (14); and Landscapes (17, 28), *fine* 3 Allen

J. CALLOT.

13. 105 Set of the Parable of the Prodigal Son, *very fine* 10 Clement
11. 106 Small set of the Miseries of War, *very fine* 7 do.
7. 107 Landscapes, Marine Views, &c., *very fine* . 10 do.
18. 108 View of Florence; Portraits of Callot, by *himself, A. Bosse, &c. very fine* . 5 Blizzot

D. CAMPAGNOLA.

9. 109 The Virgin and Child, with Saints (5),
VERY FINE AND RARE . 1 Col:
4. 110 Shepherd and Satyr in a mountainous landscape, *undescribed by Bartsch, but considered by Mr. Ottley (Sykes' Catalogue, 1101), as an early work of* DOMENICO CAMPAGNOLA,
VERY FINE AND EXTREMELY RARE 1 Liffin

GIULIO CAMPAGNOLA.

18.10. 111 CHRIST AND THE SAMARITAN WOMAN AT THE WELL (2), *probably after* GIORGIONE,
SUPERB IMPRESSION, AND EXTREMELY RARE, *from the Duke of Buckingham's and Mr. Beckford's collections* 1 Weber
10. 112 ST. JOHN THE BAPTIST (3),
EXTREMELY FINE AND RARE 1 Liffin

A. CANALETTI.

6.17.6 113 VIEWS IN VENICE, *with the Title; and the Portrait of Canaletti, after Piazzetta*
AN EXTREMELY FINE SET, *in a portfolio* 32 Allen

ANNIBAL CARACCI.

3. 114 The Dead Christ of Caprarola (4),
VERY FINE, *before the address* . 1 Liffin

2. 11. — 115 The Holy Family (8); and the Virgin and Child, with St. John and St. Elizabeth (9), *very fine* . 2 *Jones*

2. 14. — 116 The Penitent Magdalen (16), *before the address, very fine* . 1 *Jones*

AGOSTINO CARACCI.

1. 3. — 117 St. Jerome in Penitence (75), BRILLIANT IMPRESSION *of the plate as finished by Briccio* 1 *Weber*

2. 12. — 118 St. Jerome, after TINTORET (76), FIRST STATE, *before the address*, A BRILLIANT IMPRESSION *of one of Agostino's principal works* . 1 *Weber*

LODOVICO CARACCI, &c.

11. 11. — 119 The Virgin and Child with St. John (3); his Portrait, by *Townley*, &c.; and St. Anthony of Padua, by *Cantarini*, *fine proof* . 4 *Weber*

CARAGLIO, &c.

2. 2. — 120 The Nativity, after *Parmigianino, unknown to Bartsch;* and Neptune, by *C. Alberti* (81), *fine proofs, the former from Mr. Esdaile's collection* 2 *Col:*

A. CARDON.

11. 5. — 121 His Portrait, by *Freschi;* The Woman taken in Adultery, after *Rubens;* and the Portrait of J. Scott, by *Fry*, *proofs on india paper* . 3 *Palser*

M. S. CARMONA.

11. 8. — 122 Portraits of Boucher, *fine proof;* De Vermont, and P. S. and M. G. Carmona, *fine* . 3 *Nesbitt*

P. CARONNI.

11. 19. — 123 Portraits of Metastasio, Guicciardini, *fine proofs before the letters;* and Tasso, *proof* . 3 *Jones*

G. B. CASTIGLIONE, &c.

11. 2. 6 124 Melancholy (22); Head of an Old Man (50); his Portrait by *Cecchi;* and a Landscape by *Count Caylus* 4 *Weber*

T. CECILL.

11. 18. — 125 John Talbot, Earl of Shrewsbury, *sould by William Peake*, *very fine and rare* . 1 *Corey*

11. 8. — 126 Matthew Paris, and John Weever, *very fine* 2 *Nesbitt*

J. CHEREAU.

5.. 127 Portrait of the Queen of Arragon, after RAFFAELLE, BRILLIANT PROOF *before any letters, from Mr. Beckford's collection* . 1 Evans

1.. 128 Portrait of Castiglione, after RAFFAELLE; BRILLIANT PROOF, *from the same collection;* and James III, after *Belle, very fine* . 2 Colnr.

CHIAROSCURO PRINTS.

5.. 129 Venus and Cupid, &c., by *Jackson;* Monks, by *Skippe*, &c., *fine* . 6 Evans

11.. 130 The Virgin and Child, St. Jerome; The Sybil, &c., after *Guido*, by *Coriolano, very fine* 6 Evans

CLAUDE.

(The numbers and references to Robert Dumesnil's Peintre-Graveur Français.)

8.. 131 The Dance on the Bank of a River (6), SUPERB PROOF, *before the number, in capital condition, with margin;* EXTREMELY RARE, *from M. Saint's collection* 1 C. Hall

14.. 132 The Shipwreck (7), *with the number, but a very fine early impression* 1 Ubeber

6.. 133 Cattle crossing a River (8), EXTREMELY FINE . 1 Liffin

8.. 134 Landscape with a man drawing (9), *with the number,* A BRILLIANT IMPRESSION . 1 Evans

6.. 135 The Dance under the Trees (10), SECOND STATE, *a brilliant impression* 1 Liffin

17.. 136 Sea Port, with a large Tower (13), SECOND STATE, *very fine* . 1 Ubeber

137 The Wooden Bridge (14), SECOND STATE, *very fine* . 1 Col.

4.. 138 Landscape with Figures and Cattle (16), SECOND STATE, *very fine* . 1 Evans

139 Large Landscape with a Shepherd and Shepherdess (21), FIRST STATE, *with the tree extending to the top of the print,* VERY FINE AND EXTREMELY RARE 1 Ubeber

S. LE CLERC.

" 3. 6 140 The Good Shepherd,
brilliant first proof before any letters, and before the Shepherd was altered to a naked child, with an ordinary impression, from Mr. Beckford's collection 2 Hart

" 12. " 141 The Hall of the Sciences,
fine proof before any letters, from the same collection 1 Fiedler

" 11. " 142 The Entry of Alexander into Babylon, *first state, the face of Alexander in profile;* and the Portrait of Le Clerc, by *Duflos, very fine, from the same collection* 2 Evans

G. COOKE.

" 9. " 143 Margate, after TURNER; View on the Yare, after *Stark;* and Sidmouth, after *Collins*, by *W. B. Cooke, fine proofs* 3 Rosedale

E. COOPER.

1. 15. — 144 George Lord Jeffryes, oval mezzotint,
very fine and rare . 1 Corry

C. CORT.

" 5. — 145 St. George and the Dragon; St. Jerome in the Desert; and his Portrait, by *Vander Steen, very fine* 3 Liffin

A. COYPEL.

" 4. " 146 Democritus, *an etching;* and Coypel with his Son, after *himself*, by *Duchange, fine* 2 Rosedale

LUCAS CRANACH.

6. 6. — 147 The Penance of St. Chrysostom (1),
A BRILLIANT IMPRESSION, *and extremely rare* 1 Liffin

1. 18. — 148 St. Christopher, chiaroscuro of two blocks (58),
very fine and rare . 1 Col.

T. CROSS.

1. 11. — 149 Portraits of Gadbury, Fidell, Lockyer, and Praise God Barebones,
very fine . 4 Rosedale

A. CUYP.

" 10. 6 150 Etchings of Cows, *fine* . 4 do

C. VAN DALEN.

3. 3. — 151 Henry Duke of Gloucester, son of Charles I,
BRILLIANT PROOF *before any letters, extremely rare* 1 Liffin

10. " 152 James II, when Duke of York,
BRILLIANT PROOF *before any letters, extremely rare* 1 Col;

5. " 153 Van Tromp, and the Portrait of Van Dalen, by *Frey*, *very fine* . 2 Col;

D. DANCKERTS.

" " " 154 Set of Landscapes with cattle, &c., after BERGHEM, *extremely fine* . 4 Tiffin

E. LE DAVIS.

1. " 155 Bertram Ashburnham, from Gwillim's Heraldry, *fine proof before any letters, very rare* . 1 Col;

F. DELARAM.

" " " 156 Frederick, King, and Elizabeth Queen of Bohemia, and Charles their second son, when a child, whole length *very fine and rare* . 3 Corey

10. " 157 John Baron Napier of Merchiston, the inventor of Logarithms
A BRILLIANT IMPRESSION *of one of the rarest portraits in the British series; from the Strawberry Hill collection* 1 Jeaves

13. " 158 Sir Thomas Gresham, *very fine and rare* 1 Corey

" " " 159 Arthur Severus O'Toole,
MOST BRILLIANT IMPRESSION, *and extremely rare* 1 Rosedale

SECOND DAY'S SALE.

(The numbers in parentheses, unless otherwise expressed, refer to Bartsch's Peintre-Graveur.)

W. DELFF.

LOT

160 Archbishop de Dominis, R. Hogerbeets, and J. Neander, *very fine* . . . 3

A. B. DESNOYERS.

161 St. Catherine of Alexandria, from the picture by RAFFAELLE, formerly in Mr. Beckford's collection, and now in the National Gallery

FINE PROOF *on india paper* . . 1

N. DE SON.

162 The Front of the Cathedral of Rheims

BRILLIANT IMPRESSION, *and extremely rare* . 1

C. W. E. DIETRICY, &c.

163 St. Jerome reading, Tivoli, and the Ratcatcher, *very fine* 3

164 The Family, *mezzotint*; Portrait of Dietricy, by *Schmutzer;* and two Landscapes by *Dietzsch* . . 4

G. T. DOO.

165 The English Girl, and the Dutch Girl, after *Newton, fine proofs, the latter before the letters* . 2

166 The Girl with Flowers, after *Sir Thomas Lawrence fine proof before the letters* . 1

DREVET.

167 Charles Montague, Earl of Halifax,

FINE PROOF BEFORE THE LETTERS, *from the Strawberry Hill collection* . . . 1

168 A Bishop kneeling before the Virgin; Portraits of Boileau, Fenelon, Gillet, and Le Blanc, *very fine* . 5

J. DROESHOUT, &c.

169 Frontispiece to *Truth brought to Light;* L. Coelson, by *Dunstall*, &c., *very fine* . . 3

J. LE DUCQ.

12. — 170 Set of eight Landsccapes with Dogs (1—8),
SUPERB IMPRESSIONS AND EXTREMELY RARE 8

17. " 171 The Dog Drinking (8),
FINE PROOF *before the number, and before the marginal line was strengthened;* EXTREMELY RARE .

F. P. DUFLOS.

5. — 172 Views in Rome and its neighbourhood, *very fine* 12

ALBERT DURER.

14. " 173 Portraits of Albert Durer, by *Kilian*, of Albert Durer and his Father, by *Hollar*, *very fine* . . 3

5. — 174 ADAM AND EVE (1),
A MOST SUPERB IMPRESSION, AND EXTREMELY RARE 1

12. " 175 Christ praying in the Garden of Olives, (19), *an iron plate an exceedingly brilliant impression* . 1

2. — 176 The Virgin with the Infant Saviour sleeping (38), *extremely fine* . . . 1

17. " 177 The Madonna crowned by two Angels (39), *a very fine impression* . . . 1

9. " 178 St. George standing (53), *ertremely fine*

10. " 179 ST. HUBERT (57),
A MAGNIFICENT IMPRESSION *of Albert Durer's chef-d'œuvre*, AND EXCESSIVELY RARE . . 1

15. — 180 ST. JEROME IN HIS STUDY (60),
SUPERB IMPRESSION, AND EXTREMELY RARE 1

12. — 181 ST. JEROME IN PENITENCE (61),
A MOST BRILLIANT IMPRESSION, AND EXTREMELY RARE 1

10. — 182 THE PENANCE OF ST. JOHN CHRYSOSTOM (63),
SUPERB IMPRESSION, AND EXTREMELY RARE 1

3. — 183 THE RAPE OF AMYMONE (71),
BEAUTIFUL IMPRESSION, AND VERY RARE 1

10 — 184 MELANCHOLY (74),
AN EXCEEDINGLY FINE IMPRESSION, AND VERY RARE 1

3. — 185 The Little Courier (80), *a brilliant impression, from Mr. Beckford's collection* . . . 1

9. — 186 The Peasant and his Wife (83), *extremely fine* 1

16. — 187 Man and Woman sitting on a bank (93), *a most brilliant impression, and very rare* . 1

2. — 188 The Lady and Gentleman with Death behind a Tree (94), *a most beautiful clear impression* . . 1

" 15. — 189 The smaller plate of a Horse (96), *very fine* 1

3. 3. — 190 The larger plate of a Horse (97), *a brilliant impression* . . 1

22. 10. — 191 THE KNIGHT OF DEATH, *probably the portrait of Franz von Sickingen* (98), MAGNIFICENT IMPRESSION, AND EXTREMELY RARE 1

" 16. — 192 Samson and the Lion (2); The Marriage of the Virgin (82), The Flight into Egypt (89); and St. George and the Dragon (111), *woodcuts, very fine* . 4

" 16. " 193 St. Jerome (113, 114); Assumption of the Virgin (121); A Shield of Arms (170); and Faith (P. D. 24), *woodcuts, very fine* . . . 5

C. DUSART.

" 9. — 194 Men at a Window (1), and the Singers (3), *before the plates were reduced, very fine* . . 2

2. 6. — 195 The Drunken Couple (7), and the Adieu (10), *very fine* 2

196 Interior with Peasants carousing (15), *extremely fine* . . . 1

J. DUVET.

" 2. — 197 A King and Queen, (probably Henry II, and Diana of Poitiers) leading a Unicorn (41), VERY FINE AND EXTREMELY RARE . . 1

VAN DYCK.

(*The states refer to Mr. Carpenter's Descriptive Catalogue of the Etchings of Van Dyck*)

3. 15. — 198 JOHN BREUGHEL, *second state*, BEFORE ANY LETTERS, *but with a small portion of background, &c.*, EXTREMELY FINE AND RARE 1

4. 19. — 199 PETER BREUGHEL, FIRST STATE, BEFORE ANY LETTERS, EXTREMELY FINE AND RARE . . . 1

16. — 200 PORTRAIT OF VAN DYCK, THE PURE ETCHING *of the head only*, EXTREMELY FINE AND RARE . . 1

5. 5. — 201 ERASMUS, FIRST STATE, BEFORE ANY LETTERS, EXTREMELY FINE AND RARE . . . 1

3. — 202 Francis Franks,
second state, BEFORE ANY LETTERS, *but with the background*, EXTREMELY FINE AND RARE . 1

3. — 203 J. de Momper,
FIRST STATE, BEFORE ANY LETTERS, EXTREMELY FINE AND RARE . . . 1

7. — 204 A Van Noort,
second state, BEFORE ANY LETTERS, *but with the background, &c.*, EXTREMELY FINE AND RARE . 1

5. — 205 Paul Pontius,
second state, BEFORE ANY LETTERS, *but with the background, &c.*, EXTREMELY FINE AND RARE . 1

5. — 206 P. le Roy,
FIRST STATE, *with the corrosion*, EXTREMELY FINE AND RARE 1

3. — 207 J. Snellinx,
FIRST STATE, BEFORE ANY LETTERS, EXTREMELY FINE AND RARE 1

2. 2. — 208 F. Snyders,
FIRST STATE, BEFORE ANY LETTERS, EXCESSIVELY FINE AND RARE 1

12. — 209 L. Vorsterman,
FIRST STATE, BEFORE ANY LETTERS, EXTREMELY FINE AND RARE 1

3. 5/ — 210 W. de Vos,
second state, BEFORE ANY LETTERS, *but with the background, &c.*, EXTREMELY FINE AND RARE, *with large margin, from M. Saint's collection* . . 1

7. — 211 J. de Wael,
FIRST STATE, BEFORE ANY LETTERS, EXTREMELY FINE AND RARE . . . 1

5. — 212 Christ Crowned with Thorns,
FIRST STATE *with the letters, before the word Regis* after *Priuilegio*, &c., SUPERB IMPRESSION, AND EXTREMELY RARE . . . 1

1. 5. — 213 Bust of Van Dyck, finished by *Neefs;* J. Cornelissen, and J. de Momper, *the finished plates, first states, before the engravers' names, very fine* . . 3

2. 5. — 214 J. Snellincx, *before the engraver's name;* F. Snyders, *with the address* of G. H. and A. Triest, *before the name of De Jode, very fine* . . . 3

1. 17. — 215 Lucas Vorsterman, *with the letters*; W. de Vos, *finished by Bolswert*; and Waverius, *before the engraver's name, very fine.* . . . 3

PORTRAITS AFTER VAN DYCK.

(*The references as to the states are to Weber's excellent Catalogue of Portraits by and after Van Dyck.*)*

1. 14. — 216 T. W. Bosschaerts; Count Aremberg, J. B. Barbe, and *Abraham* Brauwer, by *Bolswert, first states, very fine* 4

2. " . — 217 J. Lipsius, M. Pepyn, S. Vrancx, and Margaret of Lorraine, by *Bolswert, first states, very fine* . . 4

1. 1. " 218 M. Mierevelt, by *Delph*; A. Wolfart, by *Galle*; and F. Francks, by *Hondius, first states, very fine* . . 3

1. 10. " — 219 William Hondius, *first state, with the large letters, and with good margin;* and the same, *second state, very fine* 2

1. 8. — 220 Lady Howard, by *A. de Jode;* Count Tilly, by *P. de Jode, first state;* A. de Coster, by *De Jode, jun., second state;* and P. Halmalius, *first state, very fine* . 4

2. " . — 221 J. Jordaens, A. C. de Nole, C. Poelembergh, and E. Puteanus, by *De Jode, first states, very fine* . 4

1. 19. — 222 D. Tuldenus, Count Wallenstein, and G. D'Urphé, by *De Jode*, and Blancatius, by *Lauwers, first states, very fine* 4

[illegible]. — 223 H. van Balen, *first state;* A. Bazan, *second state;* J. de Breuck, and C. Columna, by *Pontius, first states, very fine* 4

2. 10. — 224 G. de Crayer, E. Frockas, C. Van der Geest, and Gevartius, by *Pontius, first states, very fine* . . 4

1. 10. — 225 Leganes, Gustavus Adolphus, Gerard *Hontborst*, and C. Hugens, by *Pontius, first states, very fine* 4

2. 4. — 226 A. Miræus, *Isaac* Mytens, *first state;* Count Nassau, *second state;* Palamedes, and P. Pontius, by *Pontius, first states, very fine* . 4

2. 10. — 227 C. Ravestyn, T. Rombouts, P. P. Ruhens, and C. A. Scaglia, by *Pontius, first states, very fine, and the latter extremely rare* . . 4

1. 1. — 228 Prince Carignan, G. Segers, A. Stalbent, and H. Steenwyck, by *Pontius, first states, very fine* 4

1. 14. — 229 T. Vanlonius, S. de Vos, J. Wildens, *first states;* and Marie de Medicis, *second state*, by *Pontius, very fine* 4

* *Catalogue des Estampes anciennes qui composent le Magasin de Herman Weber, Marchand d'Estampes, Bonn, No.* 56, *Neu Thor, Première Partie, Portraits gravés par et d'après Antoine Van-Dyck*, 1852.

12. 230 P. Snayers, by *A. Stock;* Sir K. Digby, Inigo Jones, and R. van Voerst, by *Voerst, first states, very fine* 4

17. 231 Simon Vouet, by *Voerst;* J. de Cachopin, J. Callot, and W. Coeberger, by *Vorsterman, first states, very fine* 4

10. 232 D. Delmont, A. Van Dyck, T. Galle, and H. Vanden Eynden, by *Vorsterman, first states, very fine* 4

233 Gaston de France, H. Gentileschi, P. de Jode, and J. Livens, by *Vorsterman, first states, very fine* . 4

18. 234 C. de Mallery, J. van Milder, N.F. de Peiresc, and C. Sachtleven, by *Vorsterman, first states, very fine* 4

1. 235 C. Schut, A. Spinola, P. Stevens, and L. Van Uden, by *Vorsterman, first states, very fine* . 4

3. 236 C. de Vos, by *Vorsterman, first state;* G. Seghers, by *Vorsterman jun., second state;* A. Borbonius, H. Urfeius, and the Countess of Carlisle, by *Bailliu, first states, very fine* . . 5

11. 237 A. van Ertveldt and Maria Ruten, by *Bolswert, first states;* the Earl of Holland, Vander Lamen, T. Rogiers, and Anna Wake, by *Clouet, very fine* . 6

238 Ferdinand III, Maria of Austria, and Henrietta of Lorraine, *first states;* and J. Meissens, *second state, all by C. Galle, very fine* . . 4

14. 239 Count Papenheim and E. Taie, by *C. Galle;* Ferdinand of Austria, Beatrix Cosantia, and P. de Jode, by *De Jode, first states, very fine* . 5

13. 240 Quintin Simons, by *De Jode, first state;* P. de Vos, by *Lommelin, first and second states;* F. Vander Es, by *Meyssens, first and second states, very fine* . 5

10. 241 M. de Barlemont, *second state;* M. Rychart and A. de Tassis, by *Neefs, first states;* Princess Aremberg, *first,* and Sir B. Gerbier, *second states,* by *Pontius, very fine* 5

10. 242 N. Rockox, by *Pontius, third and eighth states;* the Duke of Savoy, by *Rucholle;* and Prince Rupert, by *Snyers, very fine* . . 4

10. 243 H. de Booys and H. L. de Sieveri, by *C. Visscher;* Duke of Brunswick and Count Mansfeldt, by *Voerst, very fine* 4

15. 244 L. Vorstermans, H. Moncada, the Count Palatine, and the Infanta Isabella, by *Vorsterman, first states, very fine* 4

10. 245 John Count Nassau, by *Vorsterman;* and the same, *first state,* with the word *Illvstrissimvs* instead of *Excellentissimvs, very fine and extremely rare* . 2

" 13. — 246 Marie de Croie, F. H. Prince, and Emilia Princess of Orange, and A. de Zuniga, by *Waumans, first states;* L. Maharkyzus, *mezzotint by Barras;* and the Duke of York, by *Migé, proof, very fine* . 6

G. EDELINCK.

(The numbers refer to Robert-Dumesnil's Peintre-Graveur Français.)

11. 5. — 247 THE HOLY FAMILY, AFTER RAFFAELLE (4), SUPERB IMPRESSION, *before the arms of Colbert,* EXTREMELY RARE . . 1

" 12. — 248 Bossuet (156), *first state*; Chauveau (166); Descartes (181), *first state;* and E. Flechier (206), *very fine* 4

3. 7. — 249 NATHANAEL DILGERUS (183), EXTREMELY FINE AND RARE . 4

10. " — 250 JOHN DRYDEN (187), SUPERB PROOF, BEFORE THE ARMS AND LETTERS, EXTREMELY RARE; *from the Strawberry Hill collection* . 1

" 16. — 251 Madame Helyot (223), *very fine and rare* 1

" 11. — 252 Madame Lamoignon (234), and P. de Montarsis (277), *first states;* Madame de Werguignoeul, and the Portrait of Edelinck, by *Spœtt, very fine* . 4

N. EDELINCK.

" 18. — 253 G. Edelinck, N. Malebranche, the old Pretender, &c., *very fine* . . . 4

W. ELDER, &c.

" 5. — 254 His own Portrait, *very fine and rare,* &c. . . 2

R. ELSTRACKE.

" 14. — 255 Edward the Black Prince, *a very fine impression* 1

" 11. — 256 Henry Lord Darnley VERY FINE AND RARE . 1

3. 11. — 257 Mary Queen of Scotland, and Henry Lord Darnley, *small ovals on the same plate, very fine and extremely rare, with large margin, from the Strawberry Hill collection* . 1

2. 18. — 258 Thomas Howard, Earl of Suffolk, *sold by Compton Holland;* MOST BRILLIANT IMPRESSION, *and extremely rare, from the Strawberry Hill collection* . 1

M. ERNST, &c.

2. 259 Rubens' Mother, and two Heads, after *Mieris*, by *Demarteau* 3

A. VAN EVERDINGEN.

2. 7. 260 Set of four Views in Norway (17—20), *first states, before the ruled skies, &c., very fine and rare* . 4

2. 11. 261 Views in Norway (35—38), *first states, before the retouch, &c. very fine and rare* 4

3. 3. 262 Set of Views of Mountainous Scenery (52—55), *first states, before the retouch, &c., very fine and rare* 4

2. 263 The Bridge (56), and the Fountain (97), *first states, before the retouch, very fine and rare* . 2

J. FABER.

10. 264 Queen Philippa, and the Dukes of Argyle and Roxburgh, *very fine* . . 3

13. 265 Bishop Hoadly, T. Sutton, Sir J. Thornhill, and A. de Moivre, *very fine* . . 4

W. FAITHORNE.

11. 6 266 His Portrait, *after his own design, engraved by* J. FILIAN, BRILLIANT IMPRESSION, *and extremely rare, from the Strawberry Hill collection* . 1

7. 267 Henrietta Maria, in her widow's dress, *engraved in the style of Mellan, very fine and rare, from the same collection* 1

2. 268 James Duke of York, in armour, *without any inscription*, EXTREMELY FINE AND RARE . 1

18. 269 MARY PRINCESS OF ORANGE, holding up her mantle, after VAN DYCK, EXTREMELY FINE AND RARE 1

19 270 Prince Rupert, after VAN DYCK, *sould by P. Stent, very fine and rare* . 1

15. 271 SIR THOMAS FAIRFAX, BRILLIANT IMPRESSION, *in the first state before any address, in beautiful condition, and* EXTREMELY RARE 1

11. 272 James Marquis of Montrose, *very fine and rare* 1

10. 273 JOHN VISCOUNT MORDAUNT, BRILLIANT IMPRESSION, AND EXCESSIVELY RARE 1

4. 10. — 274 EDWARD SOMERSET, MARQUIS OF WORCESTER, *the celebrated* EARL OF GLAMORGAN *of Clarendon, author of the Century of Inventions, &c.*
MOST BRILLIANT IMPRESSION, AND EXTREMELY RARE; *from the Strawberry Hill collection* 1

" 13. " 275 Sir Richard Fanshaw, *first state;* and Sir Henry Vane, *very fine and rare* . 2

1. 4. " 276 Bishop Morton, Richard Hooker, and John Wallis, *very fine and rare* . 3

4. 1. " 277 SIR HENRY SPELMAN,
BEAUTIFUL PROOF BEFORE LETTERS, EXTREMELY RARE 1

" 12. " 278 Sir John Fortescue, Lord Chancellor under Henry VI, *very fine and rare* . 1

" 11. " 279 Sir E. Anderson, F. Moore, *first state,* and T. Mace, *very fine* 3

3. 10. " 280 JOHN MILTON, ætat 62, 1670,
EXTREMELY FINE AND RARE . 1

1. 7. " 281 THOMAS HOBBES, *first state with the name Hoobs,*
A BRILLIANT IMPRESSION AND EXCESSIVELY RARE 1

3. — 282 ELIAS ASHMOLE, a bust on a pedestal,
EXTREMELY FINE AND RARE, *from Mr. Skegg's collection, with the copy* . 2

" 16. " 283 John Ogilvy, *a magnificent impression, with large margin* 1

" 14. — 284 Cowley, Stanley, and Sir G. Wharton, *very fine* 3

" 5. — 285 John Kersey, the mathematician, after *Soust,* *a most brilliant impression* . 1

2. 7. — 286 Valentine Greatrakes of Affane, &c. *very fine and rare* . 1

" 16. — 287 Rodolph Weckerlin, Latin Secretary to Charles I, after *Mytens,* *very fine and rare* . 1

" 11. — 288 W. Sanderson, and Catherine Phillips, *very fine* 2

" 13. — 289 Martin Luther, Cardinal Richelieu, and Thevenot, the traveller, *very fine* . 3

" 17. — 290 The Holy Family with St. John, after LA HIRE, *very fine and rare* . . 1

J. FALCK, &c.

1. 6. — 291 Tycho Brahe, W. Blaeu, and the Chancellor Oxenstiern, *very fine* . 3

" 11. — 292 Daniel Dilgerus, Charles Patin, by *Le Febure, very fine,* and the Princess of Orange, by *Ferdinand* . 3

G. FELSING.

293 The Virgin and Child, after RAFFAELLE, FINE PROOF BEFORE ANY LETTERS 1

294 The Marriage of St. Catherine, after COREGGIO, FINE PROOF BEFORE THE LETTERS . 1

E. FICQUET.

295 Madame de Maintenon, and Le Vayer, *very fine* 2

W. FINDEN, &c.

296 Subject from Don Quixote, after Smirke, *engraver's proof;* The Sybil's Temple, after *Berghem;* and the Schoolmaster, after *Titian*, by *Fittler, proofs, &c.* . 4

A. FLAMEN.

297 Third set of Sea Fishes (25—36), *very fine* 12

298 First set of Fresh Water Fishes (37—48), *fine proofs before the numbers* . 12

299 Second set of Fresh Water Fishes (49—60), *very fine* 12

300 Limanda (28), *proof;* Fishes (53, 55); and a View at Longuetoise (99), *fine* . 4

J. FOLKEMA.

301 Jaqueline Duchess of Gloucester and her fourth Husband, and Gronovius, *proof, very fine* 3

F. FORSTER.

302 La Vièrge de la Maison d'Orleans, after RAFFAELLE, FINE PROOF BEFORE THE LETTERS, *on india paper* 1

303 La Vièrge de la Maison d'Orleans, after RAFFAELLE, SUPERB ARTIST'S PROOF BEFORE LETTERS, *numbered* 16 1

304 The Portrait of Raffaelle, *after himself, very fine* 1

J. FRANCIA.

305 The Holy Family, with a Female winding thread (2), EXTREMELY FINE AND RARE . 1

B. FRANCO.

306 The Clemency of Scipio, after *Giulio Romano* (54), *fine proof before the name of Franco* . 1

J. FREY.

n. 14. — 307 Isaac blessing Jacob, after *Flinck;* Heads, after *Rembrandt, Gerard Douw, &c., fine proofs* . 4

T. C. À FURSTENBERGH.

8. 8. — 308 HEAD OF OUR SAVIOUR,
the second state, according to Laborde, A SUPERB IMPRESSION *of one of the earliest specimens of mezzotinto engraving, and* EXCESSIVELY RARE . 1

C. GALLE.

4. 10. — 309 Series of subjects from the New Testament, *after Rubens, &c. fine proofs with large margins, from Mr. Beckford's collection* 11

R. GAMMON.

1. 16. — 310 ANNE DUCHESS OF ALBERMARLE,
BRILLIANT IMPRESSION, AND EXTREMELY RARE, *from the Strawberry Hill collection* . 1

G. GARAVAGLIA.

1. 11. — 311 The Magdalen, after CARLO DOLCI,
a very fine engraver's proof, in the first state, with the white pearl . 1

312 Dante, Boccaccio, Cellini, and Muratori, *proofs;* and the Portrait of Garavaglia, *a lithograph* . 5

R. GAYWOOD.

n. 18. — 313 W. Camden, Edward Cocker, *two plates;* and N. Culpepper, *very fine* . 4

n. 16. — 314 W. Drummond, J. B. Porta, and the Vere Monument, *very fine* . 3

6. 6. — 315 James Shirley, the poet, a bust prefixed to his plays,
BRILLIANT IMPRESSION, AND EXTREMELY RARE, *from Sir M. Sykes's and Mr. Esdaile's collections* 1

1. 15. — 316 Bulstrode Whitelocke, *P. Stent excud.* .
EXTREMELY FINE AND RARE 1

J. DE GHEYN, &c.

n. 16. — 317 Henri de Bourbon, P. Marnix, &c.; Joan of Arc, by *Gaultier,* &c., *very fine* . 5

THIRD DAY'S SALE.

(The numbers in parentheses, unless otherwise expressed, refer to Bartsch's Peintre-Graveur.)

THE GHISI.

318 A Man on Horseback, by *J. B. Ghisi* (15); The Resurrection (9); and Victory (34), by *G. Ghisi, very fine* 3

319 Cupids on Dolphins, after *G. Romano* (13); Slavery, after *Mantegna* (103); and the Fishermen, after *G. Romano* (106); *superb impression with large margin, all by A. Ghisi* . . . 3

320 The Continence of Scipio (33); and the Births of Apollo and Diana (39), after *Giulio Romano*, by *Diana Ghisi, the latter before the address, extremely fine* . 2

ALBERT GLOCKENTHON.

321 The Death of the Virgin (17),
VERY FINE, AND EXTREMELY RARE 1

G. GLOVER.

322 John Fox, the Martyrologist, W. Prynne, Count Gondomar, and General Skippon, *very fine, from the Strawberry Hill Collection* . . . 4

323 Major-General Harrison, *small whole length;* and John Norden, the Topographer, *very fine and rare, from the same collection* . . . 1

H. GOLTZIUS.

324 The Holy Family (25); and The Virgin and Dead Christ (41); *very fine and rare, from Mr. Beckford's collection* 2

325 Portraits of De la Faille and his Wife (212, 213), *fine proofs;* Portrait of Goltzius, by *Edelinck, very fine, &c.* 4

E. GOODALL.

326 The Herring-Tower, Amsterdam, and a Sea-port, after *Swinburne, fine proofs before any letters* . 2

COUNT GOUDT.

1. 11. — 327 Tobit and the Angel, after ELSHEIMER, *a most brilliant impression* . . 1

11. 11. — 328 Baucis and Philemon, after ELSHEIMER, *a most brilliant impression* . . 1

J. GRANTHOMME.

2. 7. — 329 Henri IV, Le Dauphin, and Henri de Bourbon, *very fine and rare* . . . 3

R. GRAVES.

11. 1. 6 330 The Philosopher, after *Lane, fine proof before the letters* 1

S. GRIBELIN.

9. 11. — 331 Set of the Cartoons, after RAFFAELLE, MOST BRILLIANT IMPRESSIONS, *in the most perfect condition, with large margins; with the interior of the Room at Hampton Court, and the letterpress title,* VERY RARE 9

GUERCINO.

11. 8. — 332 St. Anthony of Padua, *an etching,* (1); and his Portrait, by *Bartolozzi* . . . 2

GUIDO.

11. 18. — 333 Virgin and Child (4), St. Jerome (15), and his Portrait, by *G. Cipriani, fine* . . . 3

J HACKAERT.

11. 10. — 334 A Landscape (2), *very fine and rare* . 1

J. J. HAID, &c.

11. 10. — 335 His own Portrait, and that of J. Frey; Schwartz, the Inventor of Gunpowder, and his own Portrait, by *J. Gole, fine* 4

A. DU HAMEEL.

17. — 336 Constantine the Great at the head of his army seeing the miraculous vision of the Cross; *unknown to Bartsch, but mentioned by Brulliot,* SUPERB IMPRESSION, *in the most perfect condition, and* EXCESSIVELY RARE . . 1

J. HEATH, &c.

337 His Portrait, by *Reynolds and Lane:* Titian's Daughter, Portrait after *Van Dyck;* and Sunday Morning, by *C. Heath, fine proofs,* and his Portrait, *private plate* . 6

J. VANDER HEYDEN.

338 The magnificent carved Pulpit at Dort, *a most elaborate etching, and very rare* . 1

A. HIRSCHVOGEL.

339 Landscape (71), *very fine and rare* . . 1

W. HOGARTH.

340 Hogarth painting Comedy, FIRST STATE, *very fine and rare* . 1

341 Southwark Fair, *a very fine old impression* . 1

342 The Country Inn-yard, *fine;* and Portrait of Hogarth, by *Ireland* . . . 2

F. HOGENBERG.

343 MARY I, QUEEN OF ENGLAND, SUPERB IMPRESSION, AND EXTREMELY RARE 1

344 MARY QUEEN OF SCOTS, *whole length in a border,* SUPERB IMPRESSION, AND EXTREMELY RARE 1

W. HOLLAR.

(*The numbers refer to Parthey's Descriptive Catalogue of Hollar's Works* *).

345 St. Barbara, whole length, after *Holbein* (176), usually considered to be the Portrait of Anne Boleyn, *very fine and rare* . . . 1

346 Richard II, and his Patron Saints (229), *very fine and rare* 2

347 Title to the Entry of Marie de Medicis (2674); Charles I, Henrietta Maria with Marie de Medicis, &c. (460—462), *very fine* . . . 4

348 Baucis and Philemon (424); Satyr, &c. (425); Interiors (591, 593); Angels (498), *very fine* . . 5

349 The Trial and Execution of the Earl of Strafford (551, 552), VERY FINE AND RARE . . . 2

* WENZEL HOLLAR. Beschreibendes verzeichniss seiner Kupferstiche von *Gustav Parthey*, Berlin, 1853; London, *Williams and Norgate.*

5. 10. — 350 The Seasons, whole lengths (606—609),
VERY FINE AND RARE . . . 4

2. 2. — 351 Set of Views of London, Whitehall, Tootehill Fields, and Windsor (911—914), *extremely fine* . . 4

5. " . — 352 Set of Views of Albury (937—942),
BRILLIANT IMPRESSIONS, *with large margins*, EXTREMELY RARE . . . 6

3. 3. — 353 Sets of Views of Wiston Place, Hascombe Hill, Bramber Castle, the Isle of Wight, and Old Shoreham (949—953),
BRILLIANT IMPRESSIONS, *with large margins, extremely rare* 5

7. 7. — 354 THE LONG VIEW OF ALBURY (954),
EXTREMELY FINE AND RARE . 1

4. 6. — 355 View of London from the top of Arundel House (1011),
MOST BRILLIANT IMPRESSION, *with large margin*, EXTREMELY RARE 1

2. 10. — 356 Prospect of London before and after the Fire, on two sheets (1015),
very fine and rare . . . 1

3. 3. — 357 North and South Views of Arundel House (1034, 1035),
VERY FINE AND RARE . . . 2

6. " . — 358 The Interior of the Royal Exchange (1036),
SUPERB IMPRESSION, *with the medal of Sir Thomas Gresham*, VERY RARE . . 1

3. 7. — 359 Set of Views of Westminster, Lambeth Palace, Whitehall, and Westminster Hall, (1037—1040),
extremely fine impressions, before the plates were reduced 4

3. 4. — 360 Strasburg Cathedral (892); Landscapes, after *Van Avont* and *Breughel* (1208, 1214, 1215), *very fine* . 4

1. 2. — 361 Barkley (1288); Crooke (1291); Hutton (1302); Pym (1313); Tromp (1320); and Waller (1321), *small ovals, very fine* 6

" 15. — 362 Lords Cottington (1290); Dorset (1294); Hamilton (1296); Herbert (1299); Hertford (1297); and Huntingdon (1301); *small ovals, very fine* . . . 6

" 15. — 363 Lords Middlesex (1308); Montague (1309); Newport (1311); Pembroke (1312); and Standford (1318), *small ovals, very fine* . . . 5

" 11. — 364 The Earl of Arundel (1353); and the Earl and Countess of Portland (1483, 1484), after VAN DYCK, *very fine* 3

" 14. — 365 Della Bella (1360); Von Zurch, after *Holbein* (1411); the De Waels, after *Van Dyck* (1517), &c., *very fine* 4

" 10 — 366 R. Bernard (1363); J. Diodati (1388); and Nathaniel Nye (1475), *very fine* . . 3

1 1 — 367 Dr. Chambre, after HOLBEIN (1372), *very fine and rare* . . . 1

" 7 — 368 Van Dyck, holding a Sun-flower, (1393), *an extremely fine impression* . . 1

" 14 " 369 The Princess Elizabeth, daughter of Charles I, (1396), *very fine* . . . 1

" 5 — 370 Mark Garrard (1407), *very fine* . . . 1

1 7 " 371 Henrietta Maria (1416, 1537); and Charles I, on horseback (1686), *very fine* . . . 3

1 12 " 372 Hans Holbein (1418); W. Hollar (1419); and Inigo Jones, after *Van Dyck* (1429), *very fine* . 3

" 14 — 373 Portrait of Hollar, in an oval (1420), FINE PROOF BEFORE THE LETTERS, *extremely rare, &c.* 2

1 5 — 374 The Lady Catherine Howard, Grandchild to Thomas, Earl of Arundel, oval (1423); and a profile, probably of the same lady (1702), *very fine and rare* . . 2

1 13 " 375 Charles I, in an oval of Palms (1434); and Charles II, after VAN DYCK (1442), *very fine* . . 2

2 2 — 376 Margaret Lemon, after VAN DYCK (1456), *very fine and rare* . . . 1

2 2 — 377 Thomas, Earl of Strafford, after VAN DYCK (1508 *b*), *very fine and rare* . . . 1

1 12 — 378 Henry, Earl of Surrey, after HOLBEIN (1509), EXTREMELY FINE AND RARE . . 1

1 1 — 379 The Tradescants (1512, 1513), &c., *very fine impressions* 3

1 11 — 380 James Harrington, after Sir P. LELY (1557), VERY FINE AND RARE, from the *Strawberry Hill collection* 1

1 10 — 381 Heads of Ladies (1611, 1641, 1642, 1699, 1700, 1706, 1710), *very fine* . . . 7

382 Small Heads, probably Portraits of Hollar (1528, 1648, 1668, 1669), *very fine* . . 4

2 2 — 383 Mary Queen of Scots (1705), *very fine and rare* . . 1

6 2 6 384 The Set of Muffs (1945-1952), SUPERB IMPRESSIONS, *with the large and reduced plates of* 1947 and 1950, EXTREMELY RARE . 10

1 1 — 385 The Winter habit of an English Gentlewoman (1999); A Negress (2007); and an American (2009), *very fine* 3

2. 14. — 386 The hanging Hare, after C. Boel (2058), *very fine and rare* . . . 1

" 15. — 387 The Duck (2160): The French Dog (2097); Set of Butterflies (2164—2175); and Butterflies (2184, 2185), *extremely fine* . . . 15

H. HONDIUS, &c.

388 His Portrait, by *Bouttats;* Sir A. More; Portrait of A. Hondius, by *Smith, &c., fine* . . 4

D. HOPFER.

1. 9. — 389 Christ before Pilate (9), and St. Barbara (45), *first states before the numbers, very fine and rare, from Mr. Beckford's collection* . . 2

1. 11. — 390 The Presentation of the Virgin (34), *first state before the number, very fine and rare, from Mr. Beckford's collection* . 1

J. HOPFER.

" 17. — 391 The Battle (46), and the Portrait of Erasmus (62), *first states before the numbers, very fine and rare, from Mr. Beckford's collection* . 2

J. HOUBRAKEN.

" 5. — 392 Portraits of Houbraken, by *himself;* R. de Hooghe, P. Hein, and De Vries, *fine* . 5

1. 4. — 393 The Prince of Orange, *fine proof;* the Princess of Orange, Edward Young, &c., *very fine* . 4

6. " — 394 William Harvey, FINE PROOF, *extremely rare* . 1

" 17. — 395 Catherine of Arragon, Anne Boleyn, Jane Seymour, Catherine Howard, and Anne of Cleves, *very fine* 5

" 15. — 396 Mary Queen of Scots, Anne of Denmark, H. Duke of Buckingham, E. Duke of Somerset, and Cromwell Earl of Essex, *very fine* . 5

" 5. — 397 T. Duke of Norfolk, Lord Burleigh, Earls of Bedford; Dorset, by *Vertue;* and Robert Earl of Essex, *very fine* 6

" 11. — 398 The Earls of Leicester and Nottingham, Lord Bacon, Sir N. Bacon, Earls of Morton and Somerset, *very fine* 6

" 14. — 399 Duke of Buckingham, Lord Coventry; Earl of Dorset, by *Vertue;* Earls of Strafford and Warwick, *very fine* 5

" 9. —400 Earl of Lindsey, Marquis of Montrose, Lord Fairfax; Duke of Newcastle, by *Vertue;* Earl of Northumberland, and the Duke of Richmond, *very fine* 6

" 10. —401 Earls of Bristol, Shaftesbury, and Arlington, Dukes of Lauderdale and Bedford, and Lord William Russell, *very fine* 6

" 13. —402 Earl of Rochester, Marquis of Halifax, Duke Schomberg, Earls Godolphin, Nottingham, Peterborough, and Orford, Lords Talbot and Carleton, *very fine* . 9

" 8. —403 William Waynfleet, William of Wickham; Warham, by *Vertue;* Cardinal Wolsey, Bishop Fisher; and Archbishop Usher, by *Vertue, very fine* . 6

" 6. —404 Archbishop Williams; Morley, by *Vertue;* Tillotson, Sir F. Walsingham, Sir T. Moore, and Sir E. Coke, *very fine* . . 6

1, 14. —405 J. Pym, Sir H. Vane, J. Thurlow, Oliver Cromwell, and John Hamden, *very fine* . 5

" 16. —406 Sir F. Drake, Sir W. Raleigh, Generals Fleetwood, Lambert, Ireton, and Talmash, *very fine* . 6

1. 6. —407 Chaucer, Ben Jonson, Milton, Buchanan, Harvey, and Otway, *very fine* . . 6

" 15. —408 Sir K. Digby; Boyle, Locke, and Willis, by *Vertue;* Sir Isaac Newton, Sir W. Temple, and Sir W. Wyndham, *very fine* . . 7

K. DU JARDIN.

2. 3. —409 A Rocky Landscape (17),
FINE PROOF BEFORE THE NUMBER . 1

4. 5. —410 Landscape with a waterfall (19),
FINE PROOF BEFORE THE NUMBER 1

2. —411 The two Muleteers (20),
FINE PROOF BEFORE THE NUMBER . 1

4. —412 Landscape with a man and a dog (21),
FINE PROOF BEFORE THE NUMBER . 1

4. 4. —413 The Mule with a Bell (29),
FINE PROOF BEFORE THE NUMBER . 1

1. 3. —414 The Shepherdess (31), and the Flock of Sheep and Goats (33), *with the numbers, but very fine* . 2

4. 10. —415 The Cows, Bull, and Calf (34),
BRILLIANT PROOF BEFORE THE NUMBER 1

2. 10. — 416 Sheep (35, 38),
FINE PROOFS BEFORE THE NUMBERS 2

1. 10. — 417 Sheep (37, 40),
FINE PROOFS BEFORE THE NUMBERS 2

P. DE JODE, &c.

1. 9. — 418 Charles Lewis, Don John of Austria, by *Van Kessel, rare;* F. de Traytorrens, by *L. Kilian;* and Molière, by *Habert, fine* . . 4

P. ISSELBURG.

— 1. — 419 Portrait of Henry VIII,
EXTREMELY FINE AND RARE, *with large margin* 1

A. KAUFFMAN, &c.

— 7. — 420 Her Portrait, after *Sir Joshua;* Marriage of St. Catherine, &c. *etchings;* Portrait of Du Jardin, by *Sotomayor, &c.* 5

F. KOBELL, &c.

— 2. 6 421 Landscapes, and the Fountain, by *S. Gesner, fine* 5

L. KRUG.

5. — 422 The Nativity (1),
an extremely fine impression, and very rare 1

P. DE LAER.

— 5. — 423 Set of Animals (1-8), *very fine* . 8

— 7. — 424 The Family (15), The Cavaliers (17), *with a counterproof;* Landscape (18), Figures (19—20), &c., *very fine;* the Portrait of De Laer, by *Cogels, &c.* 9

SIR EDWIN LANDSEER, R.A.

3. 3. — 425 THE COMPLETE SET OF HIS ETCHINGS,
FIRST PROOFS, ON INDIA PAPER, *in a portfolio* 17

N. DE L'ARMESSIN.

1. 4. — 426 Duc d'Orleans, Cardinal Pole, after RAFFAELLE; and W. Coustou, by *L'Armessin fils, fine proof before any letters* 3

S. DE LAULNE.

— 9. — 427 The History of Jonah, Mythological Subjects, and Bas-reliefs, *very fine, from Mr. Beckford's collection* 11

H. S. LAUTENSACK.

428 Landscape (40),
very fine and rare . 1

A. LEFEVRE.

429 The Annunciation, after MURILLO,
fine proof before the letters . 1

O. LEONE.

430 Portraits (6, 8, 19, 14, 15, 28, 29, 35, 36), &c., *very fine* 10

T. DE LEU.

431 Portraits of Blancus, Brisson, and De Broe, and a River God,
very fine . . 4

LUCAS VAN LEYDEN.

*** *Nearly the whole of the following extraordinary series of the Works of this Master was formerly in the collection of Baron Denon.*

432 Adam and Eve (8), *very fine* . 1

433 The Transgression of Adam and Eve (10),
A BEAUTIFUL IMPRESSION, *in the first state, before the initial* L, EXTREMELY RARE . 1

434 Cain killing Abel (13), and Cain with Lamech (14), *extremely fine* . . 2

435 Abraham and the Angels (15),
A SUPERB IMPRESSION, AND EXTREMELY RARE 1

436 Lot and his Daughters (16),
A MAGNIFICENT IMPRESSION, AND EXCESSIVELY RARE 1

*** "*Il y a peu de pièces dans l'œuvre de Lucas, qui soient gravées d'une manière aussi terminée que celle-ci, et qui soient en même temps dessinées de meilleur goût.*"—BARTSCH.

437 Lot and his Daughters (16),
a very fine, but not equally clear impression . 1

438 Abraham dismissing Hagar (18),
very fine and rare 1

439 Three Prints from the History of Joseph (19, 20, 21),
BRILLIANT IMPRESSIONS, *and very rare* . 3

1. 15. — 440 Jephtha's Daughter coming to meet her Father (24),
EXTREMELY FINE AND RARE . 1

10. 15. — 441 SAMSON AND DALILAH (25),
A MAGNIFICENT IMPRESSION, AND EXTREMELY RARE 1

5. 5. — 442 DAVID PLAYING BEFORE SAUL (27),
AN EXCEEDINGLY FINE IMPRESSION, AND VERY RARE 1

" 10. — 443 David praying (29), *very fine* . 1

2. 6. " 444 Solomon adoring the Idol (30),
A MOST BEAUTIFUL IMPRESSION, AND VERY RARE 1

2. 4. — 445 Esther before Ahasuerus (31),
a remarkably fine impression, but a portion of the head of Esther has been restored . 1

19. 10. — 446 SUSANNA AND THE ELDERS (33),
A MOST BRILLIANT IMPRESSION, AND EXCESSIVELY RARE 1

1. 7. — 447 St. Joachim and St. Anne (34), *very fine* . 1

3. 11. — 448 The Annunciation (35),
a beautiful impression, and very rare 1

7. 10. — 449 THE ADORATION OF THE MAGI (37),
A MAGNIFICENT IMPRESSION *of one of the most capital productions of the artist;* EXTREMELY RARE 1

8. 8. — 450 The Repose in Egypt (38),
A MOST BEAUTIFUL IMPRESSION, AND VERY RARE 1

" 10. 6 451 The Repose in Egypt (39), *a tracing from the probably unique print in the Archduke Albert's collection* 1

9. " — 452 St. John baptising our Lord (40),
EXTREMELY FINE AND RARE . 1

50. 10. — 453 THE RESURRECTION OF LAZARUS (42),
SUPERB IMPRESSION, *probably* THE FINEST KNOWN, *in the most perfect condition, and* EXCESSIVELY RARE 1

76. " — 454 THE PASSION OF OUR LORD, *a set of nine circular prints enclosed in ornamental borders* (57—65),
A MAGNIFICENT SET, *and as Bartsch justly observes "Ces neuf pièces sont des plus rares de l'œuvre de Lucas"* 9

2. 6. — 455 Christ crowned with Thorns (68),
extremely fine and rare . 1

2. 12. — 456 Christ crowned with Thorns (69),
extremely fine and rare . 1

" 10. — 457 The Ecce Homo (70), *very fine* . 1

17. — 458 CHRIST PRESENTED TO THE PEOPLE (71),
A MOST SUPERB IMPRESSION, UNDOUBTEDLY THE FINEST KNOWN, OF THE GREATEST RARITY, *and in most perfect condition, from Prince Tufialkin's collection* 1

*** "*Cette piece est une des plus considerables de l'œuvre de Lucas; elle se vendoit fort cher dès le vivant de l'auteur, et depuis le prix en est excessivement monté, sur tout en Hollande. Ce que l'on y doit le plus admirer, c'est la diversité et le convenance des caractères, l'ordonnance de la composition, et principalement l'intelligence avec laquelle chaque objet dégrade, et qui prouve que Lucas avoit étudié avec soin la perspective, et qu'il y étoit dès-lors consommé, ce qu'il devoit à son extrème application et à son talent. Il est a tous égards bien etonnant qu'un jeune homme de seize ans, âge que Lucas avoit en* 1510, *ait pu de lui-même et sans avoir, pour ainsi dire, aucun guide, produire d'aussi belles choses.*" —BARTSCH.

8. 10. — 459 The Return of the Prodigal (78),
EXTREMELY FINE AND RARE, 1

1. 12. — 460 The Virgin and Child (82); and the Virgin and Child seated (83), *very fine* . 2

1. 12. — 461 The Virgin and Child with Angels (84),
extremely fine, and very rare . 1

5. 10. — 462 The Holy Family (85),
A BEAUTIFUL IMPRESSION, AND EXTREMELY RARE 1

6. 10. — 463 St Luke (104),
A BRILLIANT IMPRESSION, *and very rare* 1

19/- 464 The Holy Handkerchief (105), *very fine* . 1

2. 15/- 465 St. Peter and St. Paul (106),
VERY FINE AND RARE . 1

20. 5. — 466 THE CONVERSION OF ST. PAUL (107),
A SUPERB IMPRESSION OF ONE OF THE RAREST AND MOST CAPITAL OF THE ARTIST'S WORKS, EXCESSIVELY RARE 1

*** "*An extensive composition of so great merit, that it may truly be termed a production little less than miraculous in a youth of fifteen.*"—OTTLEY.

9. — 467 St. Christopher (109), *fine* . 1

2. 5. — 468 St. Jerome (112),
extremely fine, and very rare . 1

3. " " — 469 St. Sebastian (115),
extremely fine, and very rare . 1

7. 5. " — 470 The Temptation of St. Anthony (117),
A BEAUTIFUL IMPRESSION, AND EXTREMELY RARE 1

2. 11. " 471 St. Gerard Sagredius (119),
extremely fine and very rare . 1

472 St. Francis receiving the stigmata (120),
extremely fine, and very rare . 1

30. 10. — 473 ST. GEORGE AND THE PRINCESS (121),
SUPERB IMPRESSION, *in the most perfect condition*, AND EXCESSIVELY RARE . 1

6. " " " 474 The Magdalen in the Desert (123),
EXTREMELY FINE, *and very rare* . 1

1. 1. " 475 The Magdalen in the Clouds (124),
very fine and rare . 1

4. 8. — 476 THE MONK SERGIUS KILLED BY MAHOMET (126),
VERY FINE, AND EXTREMELY RARE 1

4. 2. — 477 The Virtues (127—133),
A BEAUTIFUL SET, *in the most perfect condition*, AND VERY RARE . 7

*** *The Works of Van Leyden are continued at page* 38.

FOURTH DAY'S SALE.

(The Numbers in parentheses, unless otherwise expressed, refer to Bartsch's Peintre-Graveur.)

J. LIVENS.

LOT

478 THE RAISING OF LAZARUS (3),
SUPERB IMPRESSION IN THE FIRST STATE, *before the name and address*, EXTREMELY RARE . 1

479 Profile of an Old Man (18), *before the address, very fine* 1

480 PORTRAIT OF VONDEL, THE DUTCH POET (57),
MAGNIFICENT PROOF BEFORE ANY LETTERS, *in the most perfect condition, with large margin*, EXCESSIVELY RARE; *from Mr. Debois's collection* . 1

481 Portrait of Vondel the Dutch Poet (57),
a very fine impression, with the letters, *but with the first address, A. de Wees excudit* . 1

D. LOGGAN.

482 Charles II, *fine proof before the inscription, very rare* 1

483 Archibald Earl of Argyle,
first state, before the inscription about the oval, very fine and rare . . 1

484 General Monk, Duke of Albemarle,
VERY FINE AND RARE . 1

485 General Monk, small circle at the top of his pedigree,
very rare . 1

486 Lord Chancellor Clarendon,
VERY FINE AND RARE . 1

487 John Bulfinch, the printseller,
very fine and rare; from the Strawberry Hill collection 1

488 R. Waterhouse; and a Portrait of Loggan, *a drawing from the picture by Zoust, at Oxford* . 2

489 Nathaniel Partridge, *mezzotint by Loggan, very fine, and extremely rare* . 1

P. LOMBART.

490 Dr. Donne, A. Ross, and Sir H. Wootton, *fine* 3

491 Philippe de Savoie, Antoine de Grammont, and Vincent Nevelet, *extremely fine* . 3

J. LONGHI.

492 Portrait of Napoleon, profile in a circle, *fine proof before the letters* . 1

493 Portrait of Napoleon, wearing the iron crown of Lombardy, *fine proof before the letters* . 1

494 Napoleon and his family; a Burgomaster, after *Rembrandt;* Portraits of Petrarch and Titian, the latter by *Cipriani, proofs;* and Longhi, by *Anderloni* . 5

LOUIS XIV.

495 Small Landscape, with castle, bridge, &c., *an etching attributed to his hand, extremely rare* . 1

P. J. LOUTHERBOURG.

496 The Four Times of the Day, *etchings, very fine* 4

LUCAS VAN LEYDEN.

Continued from page 36.

497 Lucretia (134), *very fine and rare*

498 The Magician Virgil suspended from a window (136), *justly considered one of Lucas's best works,* SUPERB IMPRESSION, AND EXTREMELY RARE,

499 MARS, VENUS AND CUPID (137), MAGNIFICENT IMPRESSION, *probably* THE FINEST KNOWN, AND EXCESSIVELY RARE . 1

*** "*Cette belle pièce qui est du nombre de celles, que Lucas a faites durant le peu de relâche que lui laissoit une longue maladie, est une des mieux gravées de son œuvre.*"—BARTSCH.

500 Venus and Cupid, *with a French inscription* (138), *very fine and rare* . 1

501 Pallas (139), *a very fine impression of a most interesting print, as being the last work of Lucas Van Leyden* 1

502 The Standard-bearer (140),
extremely fine and very rare . 1

503 A Nobleman accompanied by eight attendants (142),
BRILLIANT IMPRESSION, *and very rare* 1

504 A Man and Woman walking (144),
extremely fine and very rare . 1

505 A Gentleman with a falcon in his hand walking with a Lady (145),
a beautiful impression, and very rare . 1

506 The Lady in the Wood (146)
extremely fine, and very rare . 1

507 Man and Woman seated in a landscape (148),
very fine and rare . 1

509 The Fool (150): and the Old Woman (151), *very fine* 2

510 A naked Boy playing the trumpet (152),
A BRILLIANT IMPRESSION *of one of Lucas's earliest works, and* EXTREMELY RARE . 1

511 A Woman with a Hind (153),
extremely fine and very rare . 1

512 A Woman with a Dog (154),
extremely fine and very rare . 1

513 The Musicians (155),
extremely fine and rare . 1

*** "*Cette pièce est une des mieux gravées de Lucas.*"—BARTSCH.

514 The Surgeon (156),
extremely fine and rare . 1

*** "*Cette pièce est encore un des morceaux distingués de Lucas.*"—BARTSCH.

515 THE MILKMAID (158),
VERY FINE AND EXTREMELY RARE . 1

"*Ce morceau est très rare, et il y a peu de pièces dans l'œuvre de Lucas, qui soient aussi bien dessinées que celle-ci.*"—BARTSCH.

516 Head of a Warrior (160), and a Composition of Ornaments (161),
extremely fine, and very rare . 2

517 Compositions of Ornaments (162, 163),
extremely fine, and very rare . 2

518 Design for an Ornament (164),
extremely fine, and very rare . 1

519 The Infant Warriors (165), *extremely fine, and very rare* . 1

520 Children supporting Shields (166, 167), *very fine* 2

521 The Arms of Leyden, with four circles of cupids (168), *two impressions* . . 2

2. 11. — 522 Circular Ornaments (169, 170, 171), *very fine* . . 3

8. 8. — 523 PORTRAIT OF THE EMPEROR MAXIMILIAN (172), THE ORIGINAL PRINT, SUPERB IMPRESSION, AND EXCESSIVELY RARE . . 1

*** *"C'est la pièce la plus considerable qu'il ait gravée de cette sorte; c'est aussi un des plus beaux ouvrages, et en même temps un des plus rares. Sandrart et tous les auteurs qui ont écrit sa vie, en font un cas singulier."*—BARTSCH.

1. 1. — 524 The Portrait of Lucas van Leyden (173), *extremely fine and rare* . 1

11. 11. — 525 A young Man saluting a Lady in a forest; near the lady, on the left, is a female with a coffer on her head 1

*** *This excessively rare print, which is undoubtedly by Lucas van Leyden, was not known to Bartsch.*

1. 11. 6 526 Jael and Sisera, *woodcut* (7), *very fine and rare* . 1

1. 3. — 527 Herod and Herodias, with the head of St. John the Baptist, &c., *woodcut* (12),

1. 1. — 528 Cain and Abel, St. John baptizing, &c., *copies;* David, and Jael and Sisera, after *Van Leyden*, by *Saenredam, &c.* 5

1. 5. — 529 The Temptation in the Wilderness, by *C. Passe;* Portrait of Van Leyden, by *Stock*, &c. . 5

J. LUTMA, &c.

1. 14. — 530 Portrait of his Father, *an etching, very fine;* and the Portrait of Voiture, by *Lubin, before the arms* . 2

J. MACARDELL.

2. 19. — 531 Samuel Richardson, *proof;* Fiamingo, Flora Macdonald, Leviez, *proof;* and the Portrait of MacArdell, by *Earlom, fine* 5

T. MAJOR.

1. 6. — 532 His own Portrait, by *himself, proof, very rare* 1

ANDREA MANTEGNA.

1. 2. 6 533 One of the Triumphs of Julius Cæsar (14), SUPERB IMPRESSION, with the *pilaster*, EXTREMELY RARE 1

A. DE MARCENAY.

11. 6. — 534 Joan of Arc; Sully, *proof;* Head, after *Rembrandt;* Landscape, after *Vernet, proof,* &c., *fine* . 8

W. MARLOW.

11. 6. — 535 Views in Italy, *etchings, very fine* . 6

W. MARSHALL.

1. 15/ — 536 Lord Fairfax on horseback, *very fine;* and the Monk Gildas, *rare* . . 2

A. MASSON.

12. 11. — 537 PORTRAIT OF DE BRISACIER, THE GREY-HEADED MAN, SUPERB PROOF BEFORE THE LETTERS, EXTREMELY RARE 1

10/ — 538 Louis XIV, and the Portrait of Masson, by *Le Roy, fine* 2

THE MASTER OF 1466.

36. 10/ 539 THE VIRGIN HOLDING THE INFANT SAVIOUR ON HER LEFT ARM, AND HOLDING A FLOWER IN HER RIGHT HAND, *copied by Strutt for his "Dictionary of Engravers,"* FIRST AND UNDESCRIBED STATE *before the date, most probably* UNIQUE, *a capital impression of a print of the very highest interest* . 1

*** *For a full account of this print with the date, and an interesting discussion as to whether it should be read* 1461 *or* 1467, *see Ottley's History of Engraving, vol.* ii. 602—606, *his opinion being that it is the former.*

J. MATHAM, &c.

3. 11. — 540 Portrait of Cornelius Ketel, BRILLIANT IMPRESSION, *and very rare* . 1

1. 17. — 541 The Magdalen, after *Goltzius;* the Portrait of Matham, by *J. van de Velde;* J. Gutthœter, by *Merian;* and Howell, by *Mellan, first and second states, fine* . 5

C. MATSYS, &c.

" . 5. " 542 David and Goliah, *unknown to Bartsch;* and Mutius Scævola, by F. G. (2), *very fine* . 2

ISRAEL VAN MECKEN.

2. 2. " 543 Portraits of Israel Van Mecken, and Ida his wife (1), EXTREMELY FINE AND RARE . 1

10. — 544 THE PRESENTATION OF THE VIRGIN IN THE TEMPLE (32), EXTREMELY FINE AND RARE . 1

6. 6. " 545 THE ANNUNCIATION (34), EXTREMELY FINE AND RARE . 1

5. 10. — 546 The Madonna with the Infant on her lap (46), EXTREMELY FINE AND RARE . 1

8. 10. — 547 The Guitar Player (174), SUPERB IMPRESSION, *and extremely rare* 1

8. " " 548 A Man playing on an organ (175), SUPERB IMPRESSION, *and extremely rare* 1

8. 10. — 549 The Concert (178), SUPERB IMPRESSION, *and extremely rare* 1

11. " " 550 WOMAN WITH A DISTAFF, &c. (183), MOST BRILLIANT IMPRESSION, AND EXTREMELY RARE 1

8. 15/— 551 THE VIRGIN AND CHILD *sitting in a landscape, and St. Joseph sleeping on the left; a grasshopper is on the ground, on the left, and a monogram (A?) on the right* 1

*** THIS EXTREMELY CURIOUS AND RARE PRINT *was unknown to Bartsch, and appears to be in a reversed direction from one mentioned by him in his appendix to the works of Van Mecken (33); Brulliot describes it* (i. 10), *and states it to be a copy, with some variations, from a print by the Maitre à la Sauterelle, which has also been copied by Van Mecken, Albert Durer, and Marc Antonio.*

MARIA DE MEDICIS.

" 5. — 552 Profile Head of a young Female, *a woodcut,* EXTREMELY FINE AND RARE . 1

J. VANDER MEER.

" 17. — 553 Landscape with sheep and lambs (2), *very fine* . 1

ANDREA MELDOLLA.

554 Our Saviour with the Women on the steps (14), *very fine and rare* . . 1

555 St. Peter and St. John healing the lame man (21), *the pure etching, before the monogram, extremely fine and rare; from Count Fries's and Mr. Ford's collections* 1

556 THE DESCENT OF THE HOLY GHOST (23), A SUPERB IMPRESSION *of the second state, and* VERY RARE; *the identical print described by Bartsch; from the same collections* . . 1

557 The Triumph of Christianity (55), *first state before the plate was broken, very fine and rare* . 1

558 The Marriage of St. Catherine (56), *first state, the pure etching;* and the same, *with additional work on the wings of the angel, &c., very fine and rare; from Mr. Ford's collection* 2

MERIAN.

559 View of London from Southwark, EXTREMELY FINE AND RARE . 1

560 View of London, from Southwark, *on two sheets,* BRILLIANT IMPRESSION, *and extremely rare* 1

J. V. MEURS.

561 Charles II. in a hat, after VAN DYCK, *very fine and rare* . 1

W. MIERIS.

562 The Muse Erato, *very fine and rare, with margin;* and his Portrait, by *Houbraken* . 2

J. MITCHELL, &c.

563 Digging for Rats, after *Wilkie;* Anne Page, by *Mitan,* &c., *fine proofs on india paper* . 3

GIROLAMO MOCETTO.

564 JUDITH PUTTING THE HEAD OF HOLOPHERNES INTO A SACK (1), A SUPERB IMPRESSION *of a most interesting and* EXCESSIVELY RARE SPECIMEN *of the works of this admirable artist; from M. Debois's collection* . 1

NICOLETTO DA MODENA.

1. 2. — 565 St. Dominic, or more probably St. Bernardine (26),
VERY FINE AND RARE . 1

1. 14. — 566 St. Lucia (34),
VERY FINE AND RARE . 1

P. MOLYN.

1. 10. — 567 Landscapes with figures (1—4), *his complete work, extremely fine and rare* . 4

BENEDETTO MONTAGNA.

2. 2. — 568 The Virgin and Child in a Landscape (6),
EXTREMELY FINE AND RARE; *from Sir M. Sykes's collection* . . 1

3. 5. — 569 The Satyr and his Family (17),
BRILLIANT IMPRESSION, AND EXTREMELY RARE; *from Mr. Esdaile's collection* . 1

7. 10. — 570 The Birth of Adonis (20),
EXTREMELY FINE AND RARE 1

10. 10. — 571 ST ANTHONY STANDING IN A LANDSCAPE, *unknown to Bartsch,*
SUPERB IMPRESSION, AND EXCESSIVELY RARE; *from Sir M. Sykes's, Mr. Esdaile's, and M. Debois's collections* 1

4. 10. — 572 THE HOLY FAMILY, with shepherds, and the Magi seen among the rocks which compose the background, *in the style of* MONTAGNA, *and undescribed by Bartsch,*
MAGNIFICENT IMPRESSION, AND EXCESSIVELY RARE; *from M. Debois's collection* . 1

CAREL DE MOOR.

1. 15. — 573 His own Portrait; and a Man in a furred cloak, *proof, very fine and rare* . . 2

RAFFAELLE MORGHEN.

1. 16. — 574 The Virgin and Child, *a beautiful miniature engraving after* COREGGIO,
fine proof before letters, on india paper, from Mr. Beckford's collection . 1

3. 12 — 575 Virgin and Child, after RAFFAELLE,
SUPERB PROOF, *before any letters, on india paper* 1

2. 10. — 576 Portrait of Lorenzo di Medicis, after VASARI,
SUPERB PROOF BEFORE ANY LETTERS 1

5. 10. — 577 Portrait of Lionardo da Vinci,
SUPERB PROOF BEFORE ANY LETTERS 1

3. 3. — 578 The Portrait of Raffaelle,
AN EXTREMELY FINE PROOF . 1

1. 2. — 579 Portrait of Laura,
FINE PROOF BEFORE ANY LETTERS . 1

2. 3. — 580 Sappho, after CARLO DOLCI,
fine proof before the letters . 1

11. " — 581 THE SET OF POETS, DANTE, PETRARCH, TASSO, ARIOSTO, AND BOCCACCIO,
SUPERB PROOFS BEFORE THE LETTERS 5

" 8. — 582 Portrait of Volpato, and that of Morghen, by *Caronni* 2

J. MORIN, &c.

1. 4. — 583 R. Arnauld, (*Robert-Dumesnil* 42); Carlo Borromeo (46); J. Francque (52); Henri II. (59); G. Tarrisse (73); and De Thou (78), *very fine* . 6

" 16. — 584 V. de Havranne (82); Landscapes (103, 105); De Montmaur (24); and a Landscape (26), by *Montagne, very fine* 5

J. MULLER.

4. 8. — 585 The Virgin and Child under a tree; and the same, *beautiful proof before the name, from Mr. Esdaile's collection* 2

NADAT.

(The Master of the Mousetrap.)

22. 10/ — 586 THE VIRGIN AND CHILD, WITH ST. ANNE (1),
SUPERB IMPRESSION, *before the address, and* EXCESSIVELY RARE . 1

H. NAIWINCX.

" " — 587 Set of Landscapes (1—8),
BEAUTIFUL IMPRESSIONS, *and extremely rare* 8

NANTEUIL.

The numbers refer to Robert-Dumesnil.

10. — 588 Duc de Beaufort (33), J. Chapelain (60), *first states;* and John Evelyn (93), *very fine* . 3

5. — 589 Pompone de Bellièvre (37),
very fine and rare . 1

1. 16. — 590 Abbé Foucquet (97); Hesselin (109), *proof;* P. de Novion (207), *first state;* P. Payen (210); and J. F. Sarrasin (220), *very fine* . 5

THE MASTER OF THE NAVETTE.

5. " — 591 THE CRUCIFIXION (6),
EXTREMELY FINE, AND OF THE UTMOST RARITY 1

NIELLI.

" 12. — 592 An Arabesque with a female Satyr suckling her children, by PELLEGRINI DA CESIO (*Duchesne*, 362),
EXTREMELY FINE AND RARE 1

" 4. 6 593 The Conversion of St. Paul, probably by *Mathieu Dei* (*Duchesne*, 139),
a comparatively modern impression from an ancient plate which had never been filled with *Niello, very fine, with large margin* . 1

1. 1. — 594 Series of copies from Nielli in the *Durazzo collection*, &c. 32

J. VAN NOORDT.

" 6. — 595 Landscape with cattle, after *P. Lastman*,
extremely fine and rare . 1

J. NUTTING.

1. " — 596 Miniatures of the Rawlinson family, with one of Monck Bishop of Hereford in the centre, *very fine* . 1

P. OLIVER.

" 16. — 597 A Woman sitting, after *Parmigianino*, before the *initials;* and his Portrait, by *Voerst, proof, very fine* . 2

A. OSTADE.

2. 5. — 598 The Hurdygurdy-player (8), *very fine* 1

2. 2. — 599 Peasants fighting (18),
an extremely fine old impression . 1

1. 4. — 600 The Singers (19),
a brilliant impression, and very rare 1

2. 10. — 601 The Barn (23),
FIRST STATE, *before the cross lines on the beam, &c.*, VERY FINE AND RARE . . 1

602 The Bridge (26),
very fine and rare . 1

603 The Spectacle-seller (29),
second state of Weigel, very fine and rare 1

604 The Woman spinning (31),
very fine and rare . . 1

605 The Family (33),
a very fine impression, before the retouch . 1

606 Two Women conversing (40),
an extremely fine impression . 1

607 The Family (46),
brilliant impression, and very rare . 1

608 The Dance (49),
EXTREMELY FINE IMPRESSION, *with slight marginal line; with good margin, and very rare* . 1

609 Interior with peasants drinking (50),
an extremely fine impression . 1

610 INTERIOR WITH PEASANTS DRINKING (50),
A MAGNIFICENT IMPRESSION *of nearly the pure etching, before the verses in the margin beneath.* IN THE MOST PERFECT STATE, WITH LARGE MARGIN, EXCESSIVELY RARE; *from M. Revil's and M. Debois's collections* 1

PARMIGIANINO.

611 Judith (1),
FIRST STATES, *with the fold of drapery falling over the right shoulder white; with two impressions in the same state, one tinted and heightened by Parmigianino himself,* UNIQUE, *and the other with a reversed chiaro-scuro block printed over it, very fine and rare; from Mr. Ford's collection* 3

612 ST. THAIS (10), *first state, the left corner at top white,*
SUPERB IMPRESSION, THE FINEST KNOWN, EXTREMELY RARE; *from Dr. Mead's, Barnard's, Sir M. Sykes's, and Mr. Ford's collections* . 1

613 Portraits of Parmigianino, *drawing in chalk, from the Paignon-Dijonval collection;* Engravings by *Vander Borcht, Blot, &c.* . . 4

614 Imitations of the drawings of Parmigianino, by *Count Caylus and other artists* . . 54

615 Similar Imitations, by *Denon, Baillie, Rosaspina, Zanetti, &c.* . . 52

616 Similar Imitations, by *Bossi, Vorsterman, Willemin, &c.* 63
617 Similar Imitations, by *Mulinari, Pond, Skippe, &c.* 50
618 Similar Imitations, by *Metz, Nocchi, Pacini, &c.* 63

CRISPIN PASSE.

619 Queen Elizabeth, *oval in a square border, brilliant impression, with large margin, and very rare* 1

620 PORTRAIT OF QUEEN ELIZABETH, in the magnificent dress which she wore when she went to St. Paul's to return thanks for the defeat of the Spanish Armada; after ISAAC OLIVER,
SUPERB IMPRESSION, AND EXTREMELY RARE 1

621 Anne of Denmark, and Henry Prince of Wales, *small ovals in square borders, very fine and rare* . 2

622 Prince Henry with a lance, his monument, and that of Queen Elizabeth, *very fine* . . 3

623 Charles I, when Prince of Wales, *brilliant impression, and very rare* . 1

624 Frederick King of Bohemia; the same, *folio, by C. Pass jun.*, and the Emperor Rodolph, *very fine* . 3

625 Sir M. Frobisher, Theodore de Zulen, and Gabriel Rollenhagius, *very fine* . . 3

SIMON PASSE.

626 James I, holding a sceptre, *Compton Holland excudit, with large margin*, and his Son Charles Prince of Wales, *very fine* 2

627 The Infanta Maria, Daughter of Philip III. of Spain, *sould by Sudb. and Humble*,
BRILLIANT IMPRESSION, *and very rare* . 1

628 The Infanta Maria, Daughter of Philip III. of Spain, *Crisp. de Pas excudit*,
BRILLIANT IMPRESSION, *and very rare* . 1

629 Thomas Howard Earl of Arundel, *Compton Holland exc.*,
VERY FINE AND RARE . . 1

630 George Villiers Duke of Buckingham, three-quarters, oval in an ornamented border,
SUPERB IMPRESSION, *and extremely rare* . 1

631 Thomas Egerton Earl of Ellesmere, *Compton Holland excud.*,
VERY FINE AND RARE . . 1

632 Thomas Howard Earl of Nottingham, Admiral of England,
BRILLIANT IMPRESSION, *and very rare; from the Strawberry Hill collection* . . 1

633 William Herbert Earl of Pembroke, after *Van Somer*,
BRILLIANT IMPRESSION, *and very rare; from the same collection* . . 1

634 Lodovick Duke of Richmond, *Compton Holland excu.*,
BRILLIANT IMPRESSION, *and very rare; from the same collection* . . 1

635 Thomas Car Earl of Somerset,
BRILLIANT IMPRESSION, *and very rare* . 1

636 HENRY WRIOTHESLEY EARL OF SOUTHAMPTON,
MOST BRILLIANT IMPRESSION, AND EXTREMELY RARE 1

637 Edward Somerset Earl of Worcester,
BRILLIANT IMPRESSION, *and very rare; from the Strawberry Hill collection* . . 1

638 Portrait of Magdalen Passe, an oval, supported by Minerva, &c.
SUPERB IMPRESSION, *and extremely rare* . 1

MAGDALEN PASSE.

639 Landscapes, with the history of Elijah, &c., *very fine* 4

J. PAYNE.

640 HENRY VERE EARL OF OXFORD, in a border, *which is engraved by W. Passe*, composed of military figures,
EXTREMELY FINE AND RARE, *from the Strawberry Hill collection* . . 1

641 Bishop Andrews, Christian Duke of Brunswick, and the Frontispiece to Gerarde's Herbal, *very fine* . 3

G. PENCZ.

642 Tobit and the Fish (17); Christ and the little Children (56); Jason and Medea (71); and Horatius Cocles (80), *brilliant impressions* . 4

643 The Triumphs of Petrarch (117—122),
MOST BRILLIANT IMPRESSIONS, AND VERY RARE; *from Mr. Beckford's collection* . 6

FIFTH DAY'S SALE.

(The numbers in parentheses, unless otherwise expressed, refer to Bartsch's Peintre-Graveur.)

PERELLE.

LOT

644 Set of circular Landscapes, &c., *fine proofs* 7

J. PHELPS, &c.

645 Searching the Net, after *Collins*, and Margaret of Scotland, by *C. Picart, fine proofs* . 2

B. PICART, &c.

646 Boadicea; Portraits of Picart, by *Schley* and *Verkolie;* and Prince Charles Edward, by *Petit, very fine* 4

J. U. PILGRIMSTAB.

647 THE KNIGHT ATTENDED BY HIS SQUIRE (10), EXTREMELY FINE AND RARE . 1

PITAU, &c.

648 Calmet and Petavius, by *Pitau;* Piranesi, by *Himself;* La Fontaine, &c., by *Pinssio, fine* . 5

F. PLACE.

649 Set of Ports, with shipping, *etchings, very fine* 4

650 Portrait of John Moyser, of Beverley, *mezzotint, fine proof before any letters; from the Strawberry Hill collection* 1

F. POILLY.

651 The Virgin and Child, with St. John and St. Anne, after RAFFAELLE, *very fine* . 1

652 Louis XIV, and the Portrait of Poilly, by *Roullet, very fine* 2

A. POLLAJUOLO.

653 COMBAT BETWEEN TWO CENTAURS,
A CAPITAL IMPRESSION *of an extremely fine and interesting print, which is also* EXCESSIVELY RARE. *Bartsch most absurdly places it amongst the works of Reverdinus, but Ottley considers it to be by* POLLAJUOLO 1

P. PONTIUS.

654 Ambrosius Capellus, and the Count de Tassis, *very fine* 2

GIOVANNI BATISTA DEL PORTO.

655 THE CITY OF ROME, *represented by a female sitting, and holding a small figure of Victory in her right hand, with the initials I. B., and the bird in the left corner; unknown to Bartsch,*
VERY FINE AND EXTREMELY RARE . 1

PAUL POTTER.

656 THE SET OF HORSES (9—13),
SUPERB IMPRESSIONS, AND EXTREMELY RARE 5

657 The Friesland Horse (9),
FIRST STATE, *before the tail was lengthened,* EXTREMELY FINE AND RARE . . 1

G. POUSSIN.

658 Landscapes (5, 6), *very fine and rare* . 2

J. PYE.

659 The Cemetery of Père la Chaise,
a very fine engraver's proof, on india paper . 1

C. VAN QUEBOREN.

660 Mary Daughter of Charles I, and her Husband William Prince of Orange, with a view of the Palace at the Hague in the background, *very fine and rare* . 1

MARC ANTONIO RAIMONDI, AGOSTINO VENEZIANO, AND MARCO DA RAVENNA.

661 Portraits of Marc Antonio, by *Rosaspina, proof, Leisnier, &c., very fine* . . 3

662 The Almighty appearing to Isaac, after RAFFAELLE, by MARCO DA RAVENNA (7),
BRILLIANT IMPRESSION, *and extremely rare* 1

663 CHRIST IN THE HOUSE OF THE PHARISEE, after RAFFAELLE, by MARC ANTONIO (23),
SUPERB IMPRESSION, *in beautiful condition, and* EXTREMELY RARE . . 1

664 The Death of Ananias, after RAFFAELLE'S CARTOON, engraved by AGOSTINO VENEZIANO, probably assisted by MARC ANTONIO (42),
VERY FINE AND RARE . 1

665 ST. PAUL PREACHING AT ATHENS, after RAFFAELLE, by MARC ANTONIO (44),
A MAGNIFICENT IMPRESSION, AND EXCESSIVELY RARE 1

666 MARY AND MARTHA ASCENDING THE STEPS, after RAFFAELLE, by MARC ANTONIO (45),
EXTREMELY FINE AND RARE . 1

667 ST. MICHAEL, after RAFFAELLE, by MARCO DA RAVENNA (106),
BRILLIANT IMPRESSION, *and very rare* . 1

668 THE FIVE SAINTS, after RAFFAELLE, by MARC ANTONIO (113),
A SUPERB IMPRESSION OF ONE OF MARC ANTONIO'S MOST CAPITAL PRODUCTIONS, AND EXCESSIVELY RARE 1

669 ST. CECILIA, after RAFFAELLE, by MARC ANTONIO (116),
A MAGNIFICENT IMPRESSION OF ONE OF HIS MOST BEAUTIFUL WORKS, OF THE HIGHEST QUALITY IN EVERY RESPECT. EXTREMELY RARE; *from Mr. Ottley's and M. Debois's collections* . 1

670 THE EMPEROR MEETING A WARRIOR, *engraved conjointly by* MARC ANTONIO and AGOSTINO VENEZIANO, after a design by RAFFAELLE (196),
MOST SUPERB IMPRESSION, AND EXTREMELY RARE 1

671 ALEXANDER DEPOSITING THE BOOKS OF HOMER, after RAFFAELLE, by MARC ANTONIO (207),
A MAGNIFICENT IMPRESSION, ONE OF THE VERY FINEST KNOWN, IN MATCHLESS CONDITION, WITH MARGIN, EXCESSIVELY RARE; *from Mr. Thompson's collection* 1

8. 17. 6 672 The Rape of Helen, after Raffaelle, by Marc Antonio (209),
extremely fine and rare; *from M. Debois's collection* 1

3. 10. " 673 Apollo, Minerva, the Muses and other Figures, after Raffaelle, by Marc Antonio (263—277),
beautiful impressions, *in capital condition, and* extremely rare . 15

" 10. " 674 Hercules strangling the Lion, after Raffaelle, by Agostino Veneziano (287),
very fine and rare . 1

11. " " 675 The Wine-press, after Raffaelle, by Marc Antonio (306),
brilliant impression, and very rare . 1

*** "*Gravé d'après Raphael par Marc-Antoine qui a pris un soin particulier pour faire de cette estampe une des plus parfaites de son œuvre.*"—Bartsch.

3. 4. " 676 Poetry, after Raffaelle, by Marc Antonio (382),
fine and extremely rare . 1

1. 17. " 677 A Woman leading a Lion, after Raffaelle, by Marco da Ravenna (395),
a brilliant impression, and extremely rare 1

7. " " 678 The Serpent speaking to a young Man (396), engraved by Marc Antonio; *one of his early productions*,
extremely fine and rare . 1

18. " " 679 The three Doctors in Conversation, by Marc Antonio, *probably after his own design* (404),
most brilliant impression, *in beautiful condition and* excessively rare; *from the Denon, Debois and Verstolk collections* . . 1

1. 15. " 680 A Man kneeling, and another leaning on his staff, by Marc Antonio, probably after Francia (434),
extremely fine and rare . 1

10. 10. " 681 Two Figures from Michael Angelo's Last Judgment, by Marc Antonio (464),
superb impression, in the most perfect condition, *with margin*, excessively rare . 1

3. " " 682 A Man playing the Guitar, *the portrait of* Achilleo Achillini, by Marc Antonio (469),
a most brilliant impression, and extremely rare 1

15. 15. — 683 A MAN CARRYING THE BASE OF A COLUMN, after RAFFAELLE, by MARC ANTONIO (476),
SUPERB IMPRESSION, PROBABLY THE FINEST KNOWN, AND EXTREMELY RARE . . 1

3. 15. — 684 A naked Warrior holding a banner, after RAFFAELLE, by AGOSTINO VENEZIANO (482),
VERY FINE AND RARE . 1

1. 1. — 685 The young Warrior near an Altar, after RAFFAELLE, by AGOSTINO VENEZIANO (483),
SUPERB IMPRESSION, AND VERY RARE . 1

4. 15. — 686 Two Caryatides supporting a Cassolette, by MARC ANTONIO, after a design by RAFFAELLE, made for Francis I. (489),
EXTREMELY FINE AND RARE . . 1

REMBRANDT.

The first numbers refer to Wilson's Catalogue, the second (in parentheses) to that of Bartsch.

1. — — 687 Rembrandt and his Wife, 19 (19),
a brilliant impression . 1

1. 10. — 688 PORTRAIT OF REMBRANDT LEANING ON A STONE SILL, 21 (21),
EXTREMELY FINE AND RARE; *from Mr. Josi's collection* 1

2. 12. — 689 Portrait of Rembrandt drawing, 22 (22), *with the landscape, an extremely fine impression* . 1

3. 6. — 690 Joseph telling his Dream, 41 (37),
FIRST STATE, *very fine and rare; from Mr. Bell's collection* 1

8. 10. — 691 The Triumph of Mordecai, 44 (40),
A BRILLIANT IMPRESSION, AND EXTREMELY RARE 1

7. — — 692 THE ANGEL APPEARING TO THE SHEPHERDS, 49 (44),
SUPERB IMPRESSION, *in beautiful condition, with margin, and* EXCESSIVELY RARE . 1

3. 5. — 693 The Adoration of the Shepherds, 51 (46),
FIRST STATE, *before the planks, &c.*, VERY FINE AND RARE 1

1. — — 694 The Presentation in the Temple, 54 (49),
an exceedingly fine impression . 1

— 10. — 695 The Rest in Egypt, 63 (58),
very fine and rare . . 1

17. — — 696 CHRIST PREACHING, CALLED THE LITTLE LA TOMBE, 71 (67),
A SUPERB IMPRESSION, *with powerful effect of burr,* EXTREMELY RARE . 1

1. 2. " 697 Christ preaching, called the *Little La Tombe*, 71 (67),
a very fine impression without the burr . 1

" 16. " 698 The Tribute Money, 72 (68),
very fine . . 1

" 13. — 699 The Tribute Money, 72 (68),
very fine . . 1

9. " — 700 JESUS AND THE SAMARITAN WOMAN AT THE WELL, 74 (70),
FIRST STATE, *before the name of Rembrandt, and before the plate was reduced*, SUPERB IMPRESSION, AND EXTREMELY RARE . . 1

3. 4. — 701 Jesus and the Samaritan Woman at the Well, 75 (71),
second state, most brilliant impression, with large margin 1

50. " " 702 CHRIST HEALING THE SICK, *called the* HUNDRED GUILDER PRINT, 78 (74),
SUPERB IMPRESSION *of the second state of Wilson*, ON INDIA PAPER, EXCESSIVELY RARE; *from the collection of Count Fries* . . 1

5. " — 703 THE DESCENT FROM THE CROSS, (84) 81,
MOST SUPERB IMPRESSION, IN THE VERY FINEST STATE, AND EXTREMELY RARE . 1

1. 12. — 704 The Descent from the Cross, 88 (83),
an extremely fine impression . 1

" 8. — 705 The Disciples at Emmaus, 92 (87),
second state, very fine . 1

" 12. — 706 St. Peter and St. John at the Beautiful Gate, 98 (94),
second state, extremely fine . 1

" 16. — 707 Three Oriental Figures, 122 (118),
a brilliant impression . 1

2. 5. — 708 THE JEWS' SYNAGOGUE, 130 (126),
A MOST BEAUTIFUL IMPRESSION, *and extremely rare* 1

2. " — 709 BEGGARS AT THE DOOR OF A HOUSE, 173 (176),
BRILLIANT IMPRESSION, AND EXTREMELY RARE 1

15. " " 710 VIEW OF OMVAL NEAR AMSTERDAM, 206 (209),
SUPERB IMPRESSION, *in the most perfect state, with large margin*, EXTREMELY RARE; *from M. Debois's collection* . 1

11. " — 711 VIEW OF AMSTERDAM, 207 (210),
SUPERB IMPRESSION, IN MATCHLESS CONDITION, *with large margin*, EXTREMELY RARE; *from Lord Aylesford's collection* . 1

38. " " — 712 THE THREE TREES, 209 (212),
A MAGNIFICENT IMPRESSION, ONE OF THE FINEST KNOWN; IN THE MOST PERFECT CONDITION, EXCESSIVELY RARE; *from Mr. Esdaile's and Captain Lloyd's collections* 1

8. 10. — 713 A Peasant carrying milk-pails, 210 (213),
second state, EXTREMELY FINE AND RARE; *from Lord Wharncliffe's collection* . 1

12. " " — 714 VILLAGE NEAR A HIGH ROAD, ARCHED, 214 (217),
BRILLIANT IMPRESSION, *with the diagonal lines on the cottage*, VERY RARE . 1

5. 2. 6 715 An arched Landscape with cattle, 221 (224),
third state, very fine and rare 1

11. " " — 716 LARGE LANDSCAPE WITH A COTTAGE AND BARN, 222 (225),
SUPERB IMPRESSION, *in the most perfect condition, with margin*, EXTREMELY RARE . 1

4. 10. — 717 A Cottage with white pales, 229 (232),
a brilliant impression of the second state, very rare 1

13. 13. — 718 REMBRANDT'S FATHER'S MILL, 230 (233),
MAGNIFICENT IMPRESSION IN THE MOST PERFECT CONDITION, WITH LARGE MARGIN, EXTREMELY RARE 1

2. 6. — 719 Portrait of Janus Silvius, 268 (266),
FIRST STATE, *very fine and rare* 1

1. 1. — 720 DR. FAUSTUS, 272 (270),
A BRILLIANT IMPRESSION, AND VERY RARE 1

58. " " — 721 PORTRAIT OF OLD HAARING, 276 (274),
A MOST SUPERB IMPRESSION, ONE OF THE FINEST KNOWN, *in admirable condition*, EXCESSIVELY RARE; *from the Baring, Wilson and Verstolk collections* 1

40. " " — 722 JOHN LUTMA, 278 (276),
SUPERB IMPRESSION, BEFORE THE WINDOW, BOTTLE, AND NAME, EXTREMELY RARE; *from Sir T. Baring's and Col. Durrant's collections* . 1

25. 10. — 723 EPHRAIM BONUS, THE JEWISH PHYSICIAN, 280 (278),
A MOST SUPERB IMPRESSION, AND EXCESSIVELY RARE; *from M. Debois's collection* . 1

14. 10. — 724 WTENBOGARDUS, THE DUTCH MINISTER, 281 (279)
SUPERB IMPRESSION WITH THE ANGLES ON THE RIGHT AND LEFT OF THE PLATE, *in the most perfect condition, with large margin*, EXTREMELY RARE 1

3. " — 725 JOHN CORNELIUS SYLVIUS, 282 (280),
EXTREMELY FINE AND RARE . 1

22. 1. 726 THE GOLDWEIGHER, 283 (281),
SUPERB IMPRESSION, IN BEAUTIFUL CONDITION, AND EXTREMELY RARE . 1

80. " 727 THE BURGOMASTER SIX, 287 (282),
A MAGNIFICENT IMPRESSION *in the third state with the name, &c.*, ON INDIA PAPER; PROBABLY THE FINEST KNOWN *in this state; and possessing all the fine qualities of the earlier impressions;* EXCESSIVELY RARE; *from Lord Aylesford's collection* . 1

*** *Mr. Wilson very justly observes, that "Impressions in this state are extremely rare, and as beautiful as those in the second state; in these the name and age of the Burgomaster are full of burr."*

" 12. " 728 The Coach-Landscape, *copy;* Portraits of Rembrandt, by *Schmidt* and *Wrenk;* Rembrandt's Mother, *from Dibdin;* and a Woman plucking a Fowl, by *MacArdell, brilliant proofs* . . 5

PRINTS AFTER SIR JOSHUA REYNOLDS, &c.

1. 1. " 729 His Portrait, by *J. K. Sherwin,*
FINE PROOF BEFORE THE LETTERS . 1

1. 10. " 730 His Portrait, by *S. W. Reynolds;* Andrew Stuart, by *Watson;* and Sir W. Chambers, by *Reynolds, very fine* 3

" 5. " 731 Bishop Percy, by *Dickinson,*
very fine; from the Strawberry Hill collection 1

" 12. " 732 Archbishop Drummond, by Watson, *fine proof;* and W. Mason, by Doughty, *very fine; from the same collection* 2

4. " " 733 Mrs. Collier, by *Watson;* Lady Fitzwilliam, by *MacArdell;* Lady Hastings, and the Duchess of Ancaster, by *Houston, very fine* . . 4

1. 5. " 734 Miss Greenway and Mrs. Trapaud, by *Watson, fine proofs* 2

" 13. " 735 Lady Hamilton as a Bacchante, by *J. R. Smith;* W. Pennicott, after *Lawrence,* by *Reynolds, &c., fine* . 3

J. T. RICHOMME.

3. " " 736 THE HOLY FAMILY, AFTER RAFFAELLE, *called La Vièrge au berceau,*
FINE PROOF BEFORE THE LETTERS . 1

1. 13. " 737 La Vièrge au Livre, after RAFFAELLE,
FINE PROOF . . 1

ROBETTA.

2. " " — 738 THE ADORATION OF THE MAGI (6),
A SUPERB OLD IMPRESSION, AND EXTREMELY RARE 1

2. 15. — 739 THE DEATH OF VIRGINIA (B. T. xiii. p. 108, No. 5),
A MOST BRILLIANT IMPRESSION, IN ADMIRABLE CONDITION, AND EXCESSIVELY RARE . 1

*** *For a full account of this highly interesting print, see Ottley*, vol. i. p. 457. *He is inclined to attribute it to the hand of* GHERARDO, *a contemporary of Ghirlandajo.*

J. H. ROBINSON.

" 13. — 740 The Mantilla, after *Landseer*,
fine proof before the letters . 1

RODERMONDT.

5. 5. — 741 PORTRAIT OF SIR WILLIAM WALLER,
BRILLIANT IMPRESSION, AND EXTREMELY RARE 1

" 5. — 742 Portrait of Johannes Secundus,
very fine and rare . . 1

J. H. ROOS.

" 12. — 743 Sheep in a Landscape (16),
very fine and rare . . 1

SALVATOR ROSA.

" 3. — 744 Apollo and the Sybil (17), a River God (23), and Portraits of the Artist, by *De la Rue and Neagle, very fine* 4

F. ROSASPINA, &c.

" 13. — 745 Portraits of Aldrovandus; Machiavelli, by *Marri;* Torricelli, by *Tomba;* the Aldi, by *Scotto, and Zuliani, proofs* 5

RUBENS.

" 8. — 746 Old Woman with a candle, and a boy,
etching by Rubens, very fine and rare 1

" 4. 6 747 St. Francis,
etching by Rubens, very fine and rare . 1

3. 9. — 748 ST. CATHERINE, etching by RUBENS,
VERY FINE AND EXTREMELY RARE . 1

PRINCE RUPERT.

749 An Italian Sea Port, *with buildings and figures, a small etching,*
very fine, and extremely rare . 1

750 The Standard Bearer, after Giorgione,
a most superb impression in the first state, excessively rare; *from Mr. Barnard's and the Duke of Buckingham's collections* . 1

RUYSDAEL.

751 The Travellers (4),
superb impression, and extremely rare 1

752 The Travellers (4),
magnificent impression in the first state, *before the clouds,* excessively rare; *from M. Debois's collection* . . 1

753 The Corn Field (5),
most beautiful impression, *before the name and address, and before the strong shadow on the trunk of the tree,*
extremely rare . 1

G. SADELER.

754 The Virgin and Child in a landscape, after Albert Durer, *fine proof before any letters, extremely rare* 1

755 Robert Earl of Essex on horseback, *probably engraved by Sadeler, after Boissard,*
superb impression, and extremely rare 1

756 J. van Achen, *unique unfinished proof*; W. Ancellius, P. Breughel, and C. Guarinoni, *very fine* . 4

757 J. M. Wackenfels, Portraits of the Sadelers, by *Meyssens* and *Edelinck, very fine* . 4

H. SAFTLEVEN.

758 His Portrait (1), and a Landscape (34), *very fine and rare* . 2

A. ST. AUBIN, &c.

759 M. de Montaigne, Montesquieu, Wieland, Harper, Cardinal Fleury, &c., by *St. Aubin, &c., fine* . 6

J. SARRABAT, &c.

760 Rabelais and Bossuet, by *Sarrabat;* and J. E. Ridinger, by *Haid, mezzotints, very fine* . 3

G. SCHALCKEN.

761 Portrait of Gerard Douw, *etching by Schalcken;* and his Portrait, by *Smith, very fine* . 2

G. F. SCHMIDT, &c.

762 Lot, after *Rembrandt;* and the Presentation in the Temple, after *Dietricy, very fine* . 2

763 La Juive fiancée, after *Rembrandt;* Head of a young Man, after *Flinck;* and the Portrait of Hirsch Michel, *fine* 3

764 Different Portraits of Schmidt, *etched by himself, very fine* 2

765 Portraits of La Tour, J. B. Rousseau, Bignon, John Law, *proof;* Parrocel, and Prince Eugene, *very fine* 6

766 Heads of Children, the Musician, &c.; and Javotte and Brigide, after *Wille*, by *Muller, fine* . 5

MARTIN SCHOENGAUER.

767 THE NATIVITY (4),
SUPERB IMPRESSION, AND EXTREMELY RARE 1

768 THE ADORATION OF THE MAGI (6),
SUPERB IMPRESSION, AND EXTREMELY RARE 1

769 St. John baptizing Christ (8),
VERY FINE AND RARE . 1

770 THE AGONY IN THE GARDEN (9),
SUPERB IMPRESSION, AND EXTREMELY RARE 1

771 THE CRUCIFIXION (17),
SUPERB IMPRESSION, AND EXTREMELY RARE; *from M. Debois's collection* . 1

772 THE DEATH OF THE VIRGIN (33),
A SUPERB IMPRESSION, AND EXCESSIVELY RARE 1

773 ST. ANTHONY TORMENTED IN THE AIR BY DEVILS (47),
MAGNIFICENT IMPRESSION IN THE FIRST STATE, AND IN FINE CONDITION, EXCESSIVELY RARE; *from M. Revil's and M. Debois's collections* . 1

*** "*This piece is one of the most interesting of Schongauer's productions; being the same which Michelangiolo copied with great diligence in colours, when a youth.*"—OTTLEY.

2. 10. " 774 St. James the Elder fighting against the Saracens (53), a most superb impression of one of Martin Schoengauer's principal works; *in capital condition, and* excessively rare . 1

6. " " 775 St. Martin dividing his Cloak (57), superb impression, and extremely rare 1

1. " " 776 The Almighty sitting on his Throne (70), superb impression, and extremely rare 1

6. 16. " 777 An ornamental design of Foliage and Birds (108), superb impression, and extremely rare 1

P. VAN SCHUPPEN.

. 5. " 778 The Holy Family with St. John and St. Anne, after Bourdon, *first state before the drapery, very fine* . 1

. 12. — 779 Cardinal Mazarin, Le Tellier, and a Bishop, *very fine* 3

780 Cardinal d'Este, Louis XIV, and Louise d'Orleans, *very fine* 3

. 6. " 781 Portrait of Borri, the celebrated Impostor; and the same, *fine proof before the word* bvrrvs, *and before the vignettes were inserted in the octagons at the corners, very rare* 2

ANNA MARIA SCHURMAN.

782 Portraits of her, *etched by herself, very fine and rare* 2

W. SHARP.

783 The Virgin and Child, after *Carlo Dolci;* and the Infant Saviour sleeping, *fine proofs, the latter before any letters* 2

784 The Earl of Arundel, after Van Dyck; and Sharp's own Portrait, *fine proof before any letters* . 2

J. K. SHERWIN, &c.

785 Portraits of Pennant, Captain Cook, &c.; Ravenet, by himself; and Berghem, by *Schiavonetti* . 5

ISRAEL SILVESTRE, &c.

786 His Portrait, by *Edelinck*; and Snellincx and Bazan, after *Van Dyck*, by *Susanna Silvestre, fine* . 3

J SMITH.

787 James I. and Charles I, after *Van Dyck;* Charles II. and his Queen, after *Kneller, &c., very fine* . 5

788 William III, Queen Mary, and the Prince and Princess of Denmark, after *Kneller*, *very fine* . 4

789 The Duke of Gloucester, Princess Sophia, the Queen of Prussia, and the Duke of Cumberland, *very fine* . 5

790 Addison, Locke, Newton, Pope, and Steele, *very fine* 5

791 Bishop Burnet, after *Riley*, *first state*, *very fine and rare* 1

792 Prior and Southerne, by *Simon ;* Stukeley, Wanley, Wycherley, and Sir R. Clayton, by *Smith*, *very fine* 6

793 Gibbons and his Wife, Sir G. Kneller, Sir P. Lely, John Smith, and Sir C. Wren, *very fine* . 5

794 Johannes Baggerus, after *Saleman*, *very fine and rare* . 1

795 A Dog in a Larder, after *Snyders*, *etching by John Smith*, *very fine and rare* . 1

SIXTH DAY'S SALE.

(The numbers in parentheses, unless otherwise expressed, refer to Bartsch's Peintre-Graveur.)

A. SMITH, &c.

LOT

1. — 796 Subjects from Don Quixote, by *A. Smith, Golding,* and *Warren, proofs before the letters* . 3

SPAGNOLETO, &c.

19. — 797 St. Jerome and the Angel (4), *very fine;* and the Repose, by *Procaccini* . . 2

D. VAN STAREN.

14. — 798 Christ calling St. Peter and St. Andrew (3), VERY FINE AND RARE . 1

12. — 799 The Temptation in the Wilderness (5), BRILLIANT IMPRESSION, *and very rare* . 1

16. — 800 St. Luke painting the Virgin and Child (9), EXTREMELY FINE AND RARE . 1

J. STELLA, &c.

8. — 801 Stella, by *himself;* S. Bernard, by *Van Somer;* P. Simon, by *Trouvain, &c., fine* . 6

D. STOOP.

13. — 802 Boy and Horse (2); and a Man holding a horse (6), *fine proofs before the numbers* . 2

SIR R. STRANGE.

9. — 803 His Portrait; and Parmigiano's Mistress, *very fine* 2

5. — 804 The Infant Saviour, after *Murillo,* FINE PROOF BEFORE ANY LETTERS 1

18. — 805 The Magdalen, after *Coreggio;* and Cupid, after *Schidone, very fine* . 2

J. SUYDERHOEF.

806 The Virgin and Child, after *Rubens;* and a Man and Woman, after *Ostade, very fine* . 2

807 J. Cocceius, J. Polyander, and F. Spanheim, *very fine* 3

H. SWANEVELT.

808 Set of small Landscapes (1—24),
VERY FINE AND RARE . 24

809 Animals (28, 31, 32); St. John (34); and the Temptation (35); *first states, very fine* . 5

810 Views in the neighbourhood of Rome (53—65), *with the frontispiece,*
first states, very fine and rare . 13

811 Views of Paris and Rome (75, 76), *very fine* 2

812 The Fishermen (77); and the Travellers (79),
first states, very fine and rare . 2

813 The Waterfall (78),
BEAUTIFUL PROOF BEFORE THE INSCRIPTION, EXTREMELY RARE . 1

814 A rocky Landscape (80); and Evening (81),
first states, very fine and rare . 2

815 The Wooden Bridge (82),
BEAUTIFUL PROOF BEFORE THE INSCRIPTION, EXTREMELY RARE . 1

816 Landscapes with figures and buildings, being Views in Rome (84, 85, 86, 87, 89, 90, 91, 92, 93),
first states, very fine and rare . 9

817 SET OF UPRIGHT LANDSCAPES (112—115),
A SUPERB SET IN THE FIRST STATES, *the first* (112), *being in an undescribed state before additional work,* EXTREMELY RARE . 4

M. SWEERTS.

818 His own Portrait (3); and that of W. Vander Borcht (4),
very fine, and rare . 2

D. TENIERS.

819 A Peasant with a wound on his hand, *very rare* 1

R. THOMPSON.

820 John Earl of Bridgewater, after *Claret,*
very fine and rare . 1

A. DE TRENTE.

8. 821 St. John; Augustus and the Sybil; a Man in a wood, *two impressions*, &c., *chiaroseuros*, after *Parmigianino;* and the caricature of the Laocoon, *a woodcut attributed to Titian, rare* . 10

A. TROUVAIN, &c.

1. 822 Portraits of Madame Petit, &c.; Carlo Cignani, by *Thomassin, fine proofs*, &c. . 4

L. DE VADDER.

3. 823 Small Landscapes (1, 2, 3, 4, 5, 6, 8), with a repetition of the *third, first state, the pure etching before the figure was introduced;* the last is also *before the name and address, very fine and rare* . 8

W. VAILLANT.

8. 824 Man squeezing a lemon; and two Portraits of Vaillant, *proofs, very fine* . 3

G. VALCK.

11. 825 William III, *mezzotint;* and N. J. Honigh, after Mierevelt, *very fine* . 2

15. 826 THE DUCHESS OF MAZARIN, AFTER LELY, MAGNIFICENT PROOF BEFORE ANY LETTERS, EXTREMELY RARE; *from the Strawberry Hill collection* 1

*** *The embroidery, which was afterwards introduced, has been added, apparently drawn by the artist's own hand.*

G. VALLET, &c.

9. 827 Louise d'Orleans, and J. de Troye, by *Vallèe, very fine* 2

P. VANDERBANC.

5. 828 Sir William Temple; E. Waller; and the Portrait of Vanderbanc, by *Faber, fine proof; from the Strawberry Hill collection* . 3

M. VANDER GUCHT.

5. 829 J. Aubrey, Sir J. Fortescue, and Sir L. Jenkins, *very fine* 3

ADRIAN VANDE VELDE.

11. 7. — 830 A Cow and Sheep in a landscape (12), *an extremely fine old impression* . 1

27. 10. 4 831 THE GOAT (16), SUPERB IMPRESSION, IN THE MOST PERFECT CONDITION, WITH LARGE MARGIN, AND OF EXCESSIVE RARITY 1

21. 11. — 832 THE GATE OF A VILLAGE (18), BRILLIANT IMPRESSION, AND EXCESSIVELY RARE; *from Mr. Beckford's collection* . 1

21. 11. — 833 SPORTSMEN HALTING (19), *companion to the preceding*, BRILLIANT IMPRESSION AND EXCESSIVELY RARE; *from Mr. Beckford's collection* . 1

J. VANDE VELDE.

1. 5. — 834 The Backgammon Players; Landscape with cattle, &c., *very fine* . 6

L. VAN UDEN.

2. 2. — 835 Small Landscape (42); and a large Landscape, after *Rubens* (59), *superb first state before the name of Rubens, &c., with large margin, extremely rare* . 2

R. VAUGHAN.

1. 15. — 836 Henry Vere, Earl of Oxford, *sould by Comp. Holland*, VERY FINE AND RARE . 1

11. 9. — 837 Ben Jonson, crowned with laurel, *sould by William Peake very fine and rare* . 1

11. 13. — 838 Chaucer, from his Monument, and with his pedigree, the Woodcut Title to his Canterbury Tales, &c., *very rare* 5

N. VERKOLIE.

11. 2. — 839 His Portrait, drawn in chalk, and engraved by *himself*, &c., *very fine* . . 4

J. VERNET.

11. 12. — 840 A Sea Port, *etching, rare;* and his Portrait, by *Cathelin, fine proof* . . 2

G. VERTUE.

Nearly all the following works of Vertue were in the Strawberry Hill Collection.

13. 841 Portrait of Vertue, by *Gauci*, &c.; Agis, *the second plate Vertue published, proof;* Coat of Arms, mezzotint; Bear's Den Hall, *etching;* Plates of Coins, &c., *very fine* 12

8. 842 Set of the Sovereigns of England, *with their monuments; and the Portraits of Rapin and Tindal*

AN EXTREMELY FINE SET, *with the letterpress as originally published* . 64

10. 843 Sovereigns of England, *small ovals;* Queen Elizabeth, after *Hilliard;* Mary Queen of Scots, after *Zucchero, and from a silver plate;* Charles I. and Henrietta Maria, &c., *very fine* . . 10

5. 844 Charles I. and the Loyalists,

an extremely fine set, on ten sheets, containing nineteen portraits . . 10

5. 845 Queen Anne, George I, Frederick Prince of Wales, &c., *very fine* . . 9

19. 846 The Earl of Surrey, after *Holbein;* Lord Burleigh, Lord Bacon and his monument, and Sir N. Bacon, *very fine* 5

11. 847 Francis Earl of Bedford, *fine proof before the letters;* and William Duke of Newcastle, *before the inscription beneath, very fine and rare* . 2

10. 848 Lord Strafford and his Secretary, after *Van Dyck;* the Dukes of Buckingham and Marlborough, *very fine* 3

15. 849 George Lord Lansdowne, *fine proof;* the Earls of Oxford and Lord Somers, *very fine* . 4

10. 850 The Earl of Derwentwater,

fine proof before the letters, extremely rare . 1

7. 851 Sir N. Throgmorton, Sir F. Walsingham, Sir T. Gresham, his Monument and Statue, T. Sutton, and the Charter House, *very fine* . . 7

8. 852 Sir Robert Cotton, and the same, *fine proof before any letters, very fine and rare* . 2

6. 853 Sir R. Winwood, Sir Hugh Myddleton, Sir Robert and Thomas Harley, *very fine* . 4

3. 854 J. Thurloe, Sir E. Nicholas, E. Coulston, and Sir William Trumbull, *very fine* . 4

1. 0 — 855 Hugh Price, founder of Baliol College, *fine proof before any letters, very fine and rare* 1

1. 2. — 856 N. Trivet, *proof and print;* Dean Colet and his Monument, Bishops Fox, Latimer, Whitgift, and Parker, *very fine* 10

3. 11. — 857 John Owen, *proof;* Bishops Ken and Tillotson, Dean Prideaux, R. Cudworth, &c., *very fine* . 7

1. 15. — 858 John Flamstead, *proof with open letters;* and W. Whiston, *before the introduction of his dipping-needle, &c., very fine* . . 2

2. 0 — 859 Bishop Atterbury, R. Bentley, Samuel Clarke, Dr. Watts, H. Sacheverell, M. Henry, J. Wesley, &c., *very fine* 12

6. 16. — 860 Dean Swift, *beautiful proof before any letters, very rare* 1

0. 12. — 861 Sir Francis Drake, *very fine and rare* . 1

1. 4. — 862 Set of Poets, *small ovals;* Lydgate, *first state;* Gower, Chaucer, Spencer, and Sir P. Sidney, *very fine* . 9

2. 3. — 863 Beaumont and Fletcher, J. Stow, Sir W. Raleigh, W. Shakspeare, *various, one before the inscription;* his Bust at Stratford, &c., *very fine* . 8

2. 15. — 864 Ben Jonson, Sir J. Suckling, Butler, and Milton, at different ages, *very fine* . . 8

2. 6 — 865 Cowley, Selden, Waller, Defoe, Durfey, Rowe, Prior, Hearne, and Wollaston, *very fine* . 11

1. 10. — 866 Sir I. Newton, E. Halley, Abraham Sharp, *rare;* W. Baxter, and Allan Ramsay, *very fine* . 5

2. 11. — 867 J. Addison, *fine proof;* Sir R. Steele and Pope, *very fine* 3

0. 14. — 868 The Duchess of Portland, with the Duke and Lady M. W. Montagu, and the Duchess of Portland, a bust, *very fine* 2

0. 15. — 869 The Duchess of Marlborough; the Countess of Sunderland, *a beautiful proof;* Mrs. Heywood, and Mrs. Rowe, *very fine* . . 4

0. 10. — 870 The Prince of Orange, and the Princess Anne, mezzotints, *the latter a fine proof, very rare* . 2

2. 10. — 871 William I. of Orange, *fine proof and print;* Cervantes; Cortes; Erasmus; Racine, *fine proof;* St. Evremond, *fine proof;* Busts of Homer, &c., *very fine* . 10

0. 10 — 872 Henry Jermyn, Earl of St. Albans, and sheets of small sketches of Portraits, from different collections, *drawings by Vertue* 3

0 7. — 873 Charles I. and Henrietta Maria, after Van Dyck, by *Voerst, retouched by Vertue, very fine* . 1

2. — 874 Series of large Historical Prints by Vertue, viz.—Henry VII. and his Family; The Children of Henry VII; Mary Queen of France and Charles Duke of Suffolk; The Duchess of Suffolk and Adrian Stokes; Edward VI. ratifying the Bridewell Charter; Lady Jane Grey; The Procession of Queen Elizabeth; The Cenotaph of Lord Darnley; Carberry Hill; and the Court of Wards and Liveries,
A REMARKABLY FINE OLD SET, *with letterpress* 10

ENEAS VICO, &c.

3. 6 875 St. George and the Dragon, after *Giulio Clovio* (12),
VERY FINE AND RARE . 1

5. — 876 Portrait of Cosmo di Medicis (239); The Repose in Egypt, &c., by *Villamena, very fine* . . 4

C. VISSCHER.

1. — 877 The Four Evangelists, after *his own designs, very fine and rare* . 4

12. — 878 Portrait of C. Visscher, with his hand on his breast, and that of Charles V, after *Titian, very fine and rare* . . 2

10. — 879 Portrait of C. Visscher, in a cloak, and his Portrait by *Audran, very fine* . . 2

4. — 880 WILLIAM DE RYCK, THE OCULIST,
BRILLIANT IMPRESSION, AND VERY RARE 1

J. VISSCHER.

10. — 881 The Dance, after OSTADE, *a brilliant impression* . . 1

14. — 882 Boors playing at Backgammon, after OSTADE,
EXTREMELY FINE . 1

6. — 883 THE SPINNERS, after OSTADE,
SUPERB PROOF BEFORE ANY LETTERS; EXTREMELY RARE 1

2. — 884 Set of six oblong Landscapes, after BERGHEM, *very fine proofs; from Baron Verstolk's collection* 6

5. — 885 Set of four Animal Subjects, after BERGHEM, *first states, with the address of De Jonghe, very fine* 4

886 Charles I, P. Proelius, Uitenbogaerdt, and the Portrait of J. Visscher, *fine* . . 4

5. — 887 Nicholas Tulp, *a beautiful proof*, and J. Rutgers, by *L. Visscher, very fine* . . 2

F. VIVARES.

888 His Portrait, and the same, *fine proof before any letters, very rare* . . 2

S. DE VLIEGER.

889 SET OF ETCHINGS OF ANIMALS AND BIRDS (11—20), A SUPERB SET *before the numbers, and before the address of Danckers on the last plate, in beautiful condition, and* EXCESSIVELY RARE . 10

J. G. VAN VLIET.

890 St. Jerome in his Cell, after REMBRANDT (13), MOST BRILLIANT IMPRESSION, *and very rare* 1

891 Set of Beggars (73—82), *extremely fine impressions, and very rare* . 10

J. VOLPATO.

892 The Prophets Joel and Zachariah, and the Cumæan and Delphic Sybils, after *Michael Angelo, very fine* 4

L. VORSTERMAN.

893 St. George and the Dragon, after RAFFAELLE, *a brilliant impression* . . 1

894 Portrait of St. Thomas à Becket, *brilliant impression, and extremely rare* . 1

895 The Duke of Norfolk, after HOLBEIN; Archduke Leopold, after *Vander Hoecke;* Salmasius, *proof before letters*, &c., *very fine* . . 5

A. WATERLOO.

896 The Perforated Rock (3); The Ruined Town (96); Gate of a Village (100); and Sportsmen reposing (105), EXTREMELY FINE, *and very rare* . 4

897 THE MILL (119), SUPERB IMPRESSION, AND EXTREMELY RARE 1

898 Landscape with a dog drinking (120), EXTREMELY FINE, *with margin* . 1

899 Landscape with Peasants crossing a bridge (121), EXTREMELY FINE . . 1

5. — 900 Landscape with a Woman and three Children (122),
EXTREMELY FINE . 1

1. 10. — 901 Landscape with Travellers (123),
EXTREMELY FINE . . 1

1. 5. — 902 Landscape with the Departure of Hagar (131),
EXTREMELY FINE . 1

16. — 903 Landscape with Hagar and the Angel (132),
EXTREMELY FINE . . 1

1. 5. — 904 Landscape with Tobit and the Angel (134),
EXTREMELY FINE . 1

2. 4. — 905 Landscape with Sephora and her Son (135),
EXTREMELY FINE . . 1

3. 12. — 906 Landscape with Elijah and the Ravens (136),
EXTREMELY FINE . 1

WEIROTTER.

1. 6 907 Small Landscapes, and his Portrait by *Schmuzer* 5

R. WHITE.

15. — 908 Portrait of Count Koningsmarke,
BRILLIANT IMPRESSION, *and very rare* . 1

14. — 909 Sir R. Cotton Bruce, J. Selden, Samuel Pepys, and Charles I. with Sir E. Walker, *very fine* . 4

17. — 910 Dr. Busby, Samuel Clark, Peter Heylyn, George Herbert, &c., *very fine* . . 5

1. 12. — 911 Partridge the Astrologer, *very rare;* W. Salmon; Samuel Gilbert, &c., *very fine* . 5

1. — 912 The Lady Ann Clifford, Daughter of George Earl of Cumberland, the celebrated Countess of Dorset and Pembroke,
EXTREMELY FINE AND RARE . 1

G. WHITE.

7. — 913 The old Pretender and his Wife, Sir J. Coke, Dobson, Otway, and Jack Sheppard, *very fine* . 6

THE WIERIXES.

1. — 914 James I, and Anne of Denmark, &c., *very fine* 3

13. — 915 Catherine de Bourbon, Sister of Henry IV, by *J. Wierix*,
SUPERB IMPRESSION, *with large margin, extremely rare* 1

1. 11. — 916 J. Stradanus, J. Curtius, Ignatius Loyola, and L. d'Orleans, by *John and Jerome Wierix, very fine* . 4

2. 6. — 917 The Nativity, surrounded by the works of Mercy; St. Michael; St. Agnes; Thomas à Kempis, &c., by *Jerome Wierix, very fine* . . 6

1. 8. — 918 Small subjects, with Saints, *one a beautiful proof, by Jerome Wierix, very fine* . 9

1. 10. — 919 Isabella Clara Eugenia, Father John, and an Emblematical subject, by *A. Wierix, very fine* . 3

SIR D. WILKIE.

1. 15. — 920 A VERY COMPLETE SERIES OF HIS ETCHINGS, PROOFS, *with a curious variation;* and his Portrait, by *Meyer*, &c., VERY RARE . . 15

J. G. WILLE.

3. 2. — 921 Repos de la Vièrge, after DIETRICY, FINE PROOF BEFORE ANY LETTERS . 1

2. 14. — 922 Les Bons Amis, after OSTADE, FINE PROOF BEFORE ANY LETTERS OR THE ARMS 1

6. 12. — 923 Le Petit Physicien, after NETSCHER, FINE PROOF BEFORE ANY LETTERS OR THE ARMS 1

11. 11. — 924 La Tante de GERARD DOUW, FINE PROOF BEFORE ANY LETTERS, *and before the coronet over the arms* . . 1

11. 10. — 925 La Tante de GERARD DOUW, FINE PROOF BEFORE LETTERS, *but with the artists' names, and with the coronet over the arms* . 1

1. 16. — 926 La Maitresse d'Ecole, after P. A. WILLE, FINE PROOF BEFORE ANY LETTERS . 1

2. 9. — 927 Soeur de la Bonne Femme de Normandie, after P. A. WILLE, FINE PROOF BEFORE ANY LETTERS . 1

3. 7. — 928 La Liseuse, after GERARD DOUW, FINE PROOF BEFORE ANY LETTERS . 1

11. 8. — 929 Louis Dauphin, Head of a Turk, Profile of a Man, and a Warrior, *very fine proofs* . 4

1. 19. — 930 The Crucifixion, *very rare*, &c.; Portraits of Wille, by *Ingouf, and J. G. Muller, the latter a fine proof* 4

R. WILLIAMS, &c.

931 Sir Edmund King, Physician to Charles II, after *Sir P. Lely, very fine and rare* . . . 1

932 Lord Chancellor Littleton, after *Van Dyck;* The Duchess of Monmouth, after *Wissing;* the same, by *Williamson*, &c., *very fine and rare* . . 4

W. WOOLLETT.

933 Portrait of Rubens, after VAN DYCK, A VERY FINE PROOF . 1

934 Frontispiece to Kirby's Perspective, after *Hogarth*, and the Portrait of Woollett, by *Sherwin, fine* . 2

WORLIDGE.

935 Landscape, and Head, etched in imitation of Rembrandt, *proofs and prints;* various Heads, Gems, &c.; Portraits of Wilson, Worlidge, &c., *fine proofs, &c.* . 13

T. WYCK.

936 Woman spinning (1); and the Assembly of Men (4), *very fine* . . 2

F. VAN WYNGAERDE.

937 The Dead Christ, after *Van Dyck*, and the Portrait of Wyngaerde, by *Hollar, very fine* . 2

G. YEATES.

938 Portrait of King Arthur, *very fine and rare* . . 1

939 John of Gaunt, Duke of Lancaster, *sold by Roger Daniell,* EXTREMELY FINE AND RARE . 1

M. ZAGEL.

940 St. Catherine (11), EXTREMELY FINE AND RARE . 1

941 THE LARGE TOURNAMENT (14), VERY FINE, AND EXTREMELY RARE . 1

942 THE LOVERS EMBRACING (15), SUPERB IMPRESSION, AND EXTREMELY RARE 1

943 THE LOVERS (16), SUPERB IMPRESSION, AND EXTREMELY RARE 1

R. N. ZEEMAN.

944 Sea Views (34, 38); and the set of Views of Amsterdam (47—54), *very fine and rare* . . 10

PORTFOLIOS.

945 Four Portfolios, measuring 18 inches by 13, *half bound morocco, with flaps* . . 4
946 Four similar Portfolios . 4
947 Four similar Portfolios . . 4
948 Four similar Portfolios . 4
949 Four similar Portfolios . . 4
950 Four similar Portfolios . 4
951 Four similar Portfolios . . 4
952 Four similar Portfolios . 4
953 Four similar Portfolios . . 4
954 Four Portfolios, measuring 18 inches by $14\frac{1}{4}$, *half bound morocco, with flaps, lettered Lucas Van Leyden* I—IV. 4

END OF THE SALE.